THE

PLEASANT COMPANION:

CONTAINING

Variety of new Ayres and Pleasant Tunes

FOR THE

FLAGELET.

To which is added *Plain* and *Easie* Instructions for Beginners.

By THOMAS GREETING, *Gent.*

The Sixth Edition, with several *New Tunes* not Published before.

LONDON, Printed for *J. Playford*, and are to be Sold at his Shop near the *Temple-Church*. 1683.

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Inſtructions for Playing on the FLAGELET.

THE **Flagelet** is an Inſtrument that may very fitly be term'd *A Pleaſant Companion*, for it may be carried in the Pocket, and ſo without any trouble be a Companion either by Land or by Water. It hath this advantage over other Inſtruments, that it is always in Tune: And for thoſe whoſe *Genius* leads them to *Muſick*, I know not a more *eaſie* and *pleaſant Inſtrument:* And though at firſt it may ſeem *difficult* to *Beginners*, yet with the Practice of a few hours, obſerving theſe following Directions, and a little aſſiſtance of a Skilful Maſter, the knowledge hereof may be attained.

Of Holding the Flagelet.

THere are two ways of *Holding* the *Flagelet* uſually taught by the Profeſſers on this Inſtrument: The firſt way is to hold it with the *left hand* next the *mouth*, the *thumb* and *three fingers* thereof on the four firſt Holes, and the *thumb* and *firſt finger* of the *right hand* on the two laſt, holding the End of the *Flagelet* between the *ſecond* and *third fingers*. The ſecond way of holding it (which I conceive is the beſt) is to hold it with the *left hand* next the *mouth* as before, with this difference, the *thumb* and two *firſt fingers* thereof ſtopping the three firſt Holes, and the *thumb* and two *firſt fingers* of the *right hand* ſtopping the three laſt Holes; ſo that as the *Flagelet* hath four Holes above, and two

below,

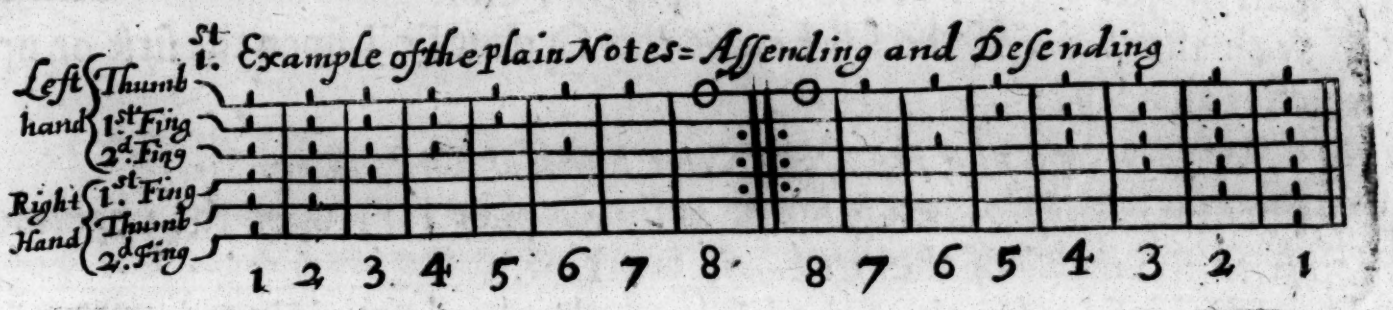
below, ſo they are ſtopt above with the four *firſt fingers*, and beneath with the two *thumbs*; and for the better ſtaying it to ones *Mouth*, the end of it is to be held between the *third* and *little finger*, placing the *third finger* above, and the *little finger* underneath, as is expreſſed in the *Figure* before the *Title*.

Of the manner of Playing on the Flagelet.

ALL Tunes or Leſſons for the *Flagelet* are prick'd upon ſix Lines, anſwering to the ſix Holes on that Inſtrument, by certain Characters called *Dots*: Theſe *dots* direct what *Holes* are to be ſtopt, there being ſo many, and the ſame *holes* to be ſtopt on the *Flagelet* each breath, as there are *dots* placed Perpendicularly on the ſix Lines; as ſuppoſe a *dot* upon the firſt or uppermoſt Line, the firſt hole on the *Flagelet* (agreeing with that firſt Line) muſt be ſtopt; and if there be two *dots* one over another, as on the firſt and ſecond, or firſt and third Lines, then the firſt and ſecond, or firſt and third *holes* on the *Flagelet* are to be ſtopt: For inſtance, in pricking the Tune called *Maiden Fair*, for the two firſt Sounds or Breaths is made a *dot* upon the firſt and third Line twice over, and accordingly the firſt and third *hole* of the *Flagelet* muſt be ſtopt, and then blow gently twice. The like is to be underſtood of the reſt; obſerving, that as many rows of *dots* as there are from top to bottom on the ſix Lines, ſo many ſeveral *ſounds* muſt there be on the *Flagelet*. Above the ſix Lines over the *Dots* are placed *Notes* for expreſſing the Meaſure

Inſtructions for Playing on the FLAGELET.

Meaſure of Time, ſlow or ſwift; of which *Notes* and *Time*, I ſhall give you a certain Rule to know the Proportion in its due place.



Your *Flagelet* being held, as is directed, and your Fingers on the ſix Holes, your firſt Stop or Note is 6 *Dots*, the ſecond 5, the third 4, the fourth 3, the fifth 2, the ſixth 2 divided, the ſeventh 1, the eighth a Cypher [o] which is *all open*. Blow gently, and take your Breath at every Note or Sound. Example of theſe in their order.

Directions for Playing the Eight Notes Up or Aſcending.

1 Blow gently, all ſix holes being ſtopt, is 6 Dots.
2 Up with the *ſecond finger* of the *right hand*, is 5 Dots.
3 Off with the *thumb* of the *right hand*, is 4 Dots.
4 Up with the *firſt finger* of the *right hand*, is 3 Dots.
5 Up with the *ſecond finger* of the *left hand*, is 2 Dots.

6 Up with the *first finger* on the *left hand*, and down again with the *second finger*, is 2 Dots divided.

7 Up with the *second finger* of the *left hand*, is 1 Dot.

8 Off with the *thumb* of the *left hand* is the Cypher [o] upon the first or uppermost Line, which is all open.

To Play the Eight Notes Down or Descending.

1 Blow gently, all Holes being open, is the Cypher [o] upon the uppermost Line.

2 Stop with the *thumb* of the *left hand*, is 1 Dot.

3 Stop with the *second finger* of the *left hand*, the *thumb* remaining, is 2 Dots divided.

4 Stop with the *first finger* of the *left hand*, taking up the *middle finger*, is 2 Dots.

5 Stop with the *second finger* of the *left hand* again, the rest remaining, is 3 Dots.

6 Stop with the *first finger* of the *right hand*, the rest remaining, is 4 Dots.

7 Stop with the *thumb* of the *right hand*, is 5 Dots.

8 Stop with the *second finger* of the *right hand*, and now all is stopt, which is 6 Dots.

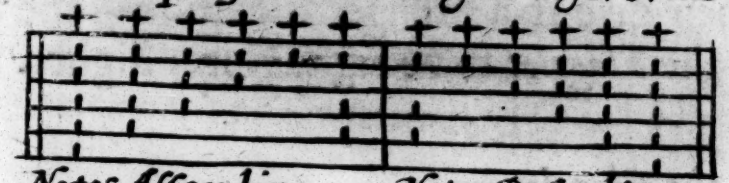
Practice to play these Eight Notes ascending and descending, till you are perfect in them, always observing this Rule, that in Notes ascending gradually, you must increase your Breath by degrees; and contrary in Notes descending, and in Notes that Rise or Fall by Skips, you must suddenly increase or diminish your Breath, as the Notes require: The

taking

taking off a Finger raiſeth, and the ſtopping down the contrary. Always remember to ſtop the Holes cloſe, and to hit every Note diſtinctly with the tip of your Tongue.

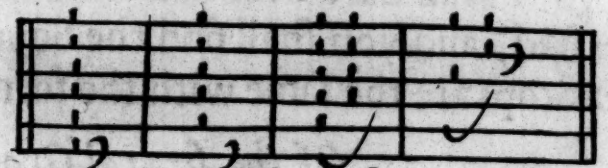
Next is ſet down Examples of the *Pinching Notes* and Graces; Alſo a Table of the *Notes* Flat and Sharp, aſcending on the *Violin* and *Flagelet*.

2d. *Example of the Pinching or higer Notes*



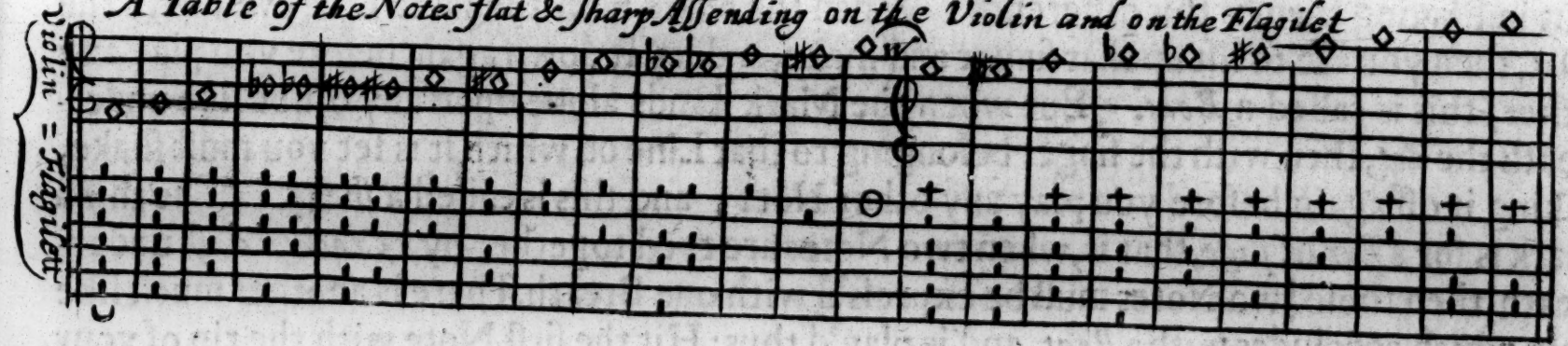
Notes Aſſending *Notes Deſending*

3d. *Example of Shaks & Beats*



a Beat: a ſhak: a ſlur: a ſlur & beat.

A Table of the Notes flat & ſharp Aſſending on the Violin and on the Flagilet



Inſtructions for Playing on the FLAGELET.

Of the Pinching Notes on the Flagelet.

The Pinching Notes aſcend eight Notes higher than the Plain Notes, and are diſtinguiſhed from them by a *daſh* drawn through the firſt or higheſt *Dots*, making it a *Croſs*, as in the foregoing Example. To play them on the *Flagelet* you muſt do thus: Bend your *left thumb*, and let it be but half over the firſt Hole (on which the *Pinch* is always made, by Pinching your Nail hard over half the Hole) then give it a ſtronger Breath than the former Notes had, and you ſhall find the Sound of the *Flagelet* to be eight Notes higher. All the other Stops are the ſame with the former.

Of the ſeveral Graces on the Flagelet.

In the former Example of *Graces*, the Mark or Character of a *Beat* and *Shake* is all one, but in Playing them is this difference: When the Mark is on the ſame Line even with the *Dot*, then you are to liſt up that finger and ſhake, and lay it down again before you play any other, this is called a *Beat*. But when the Mark ſtands alone upon any other line underneath the *dot*, then with the finger belonging to that Line on which it is ſet you muſt ſhake, taking it off again before you play any other Note; and this is called a *ſhake*. The third mark is for a *ſlur* or *ſlide*, that is, when two Notes are tyed together by a *Crooked daſh* underneath, then thoſe two Notes muſt be expreſs'd with one Breath. There is another much like this, which concludes with a *Beat*, and is play'd thus: Hit the firſt Note with the tip of your Tongue, and continuing your Breath, take up the ſecond and bring on the firſt *beating*.

Instructions for Playing on the FLAGELET.

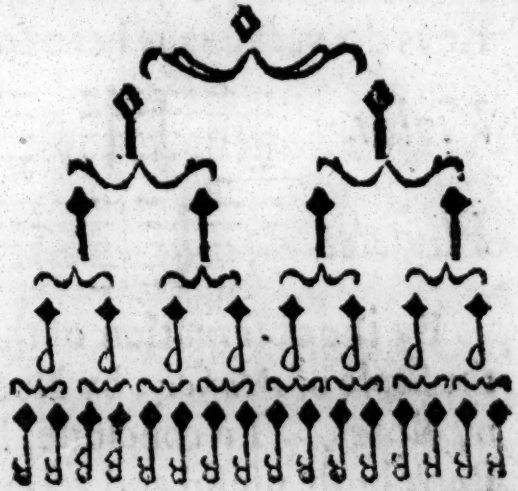
The Names of the Notes.

Semibreves. Minims. Crotchets. Quavers. Semiquavers.

Of the Time, or Proportions of the Notes.

THE Mood for the *Common Time* is thus Marked ¢, is put at the beginning of all Lessons, and is Multiplyed by two, as one *Semibreve* is two *Minims*, one *Minim* two *Crotchets*, one *Crotchet* two *Quavers*, &c.

If what is said here concerning the *Common Time* be not sufficient to Instruct a Beginner, I refer him to Mr. *Playford*'s *Introduction to the Skill of Musick*, where he may not only be Instructed in this, and the *Triple Time*, but in all the Grounds of *Musick*, both *Vocal* and *Instrumental*.



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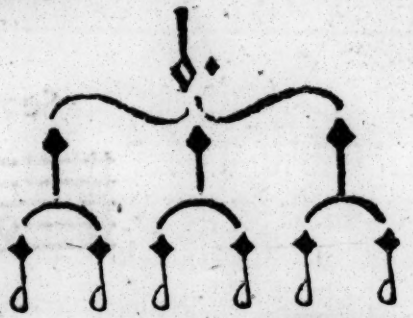
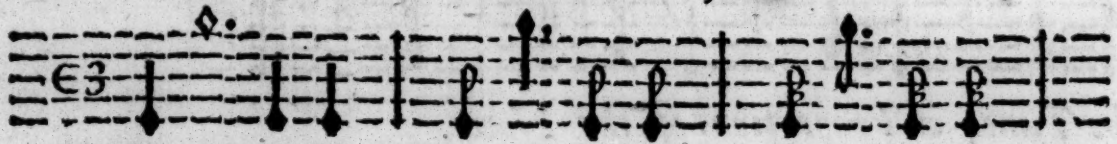
Instructions for Playing on the FLAGELET.

The Mood for *Tripla Time* is thus Marked $\frac{C}{3}$, and is multiplied by 3, (the Note having a prick added to it) as one *Minim* with a prick is three *Crotchets*, &c.

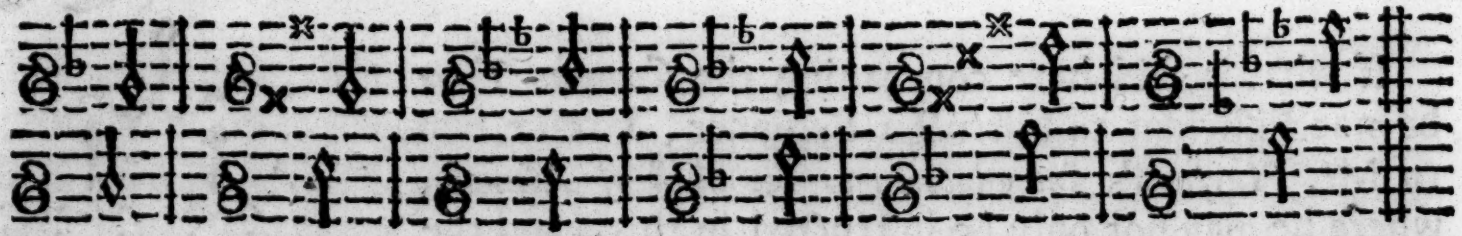




Laſtly, this Example is to be obſerved, directing what Key or Note any Tune prick'd for the *Violin* is proper for the *Flagelet*; in which obſerve, that all Leſſons belonging on the *Violin* in *Are*, *F fa ut*, *C ſol fa*, and *D la ſol*, have the ſame Key on the *Flagelet*; other Keys do vary, as is here to be ſeen.

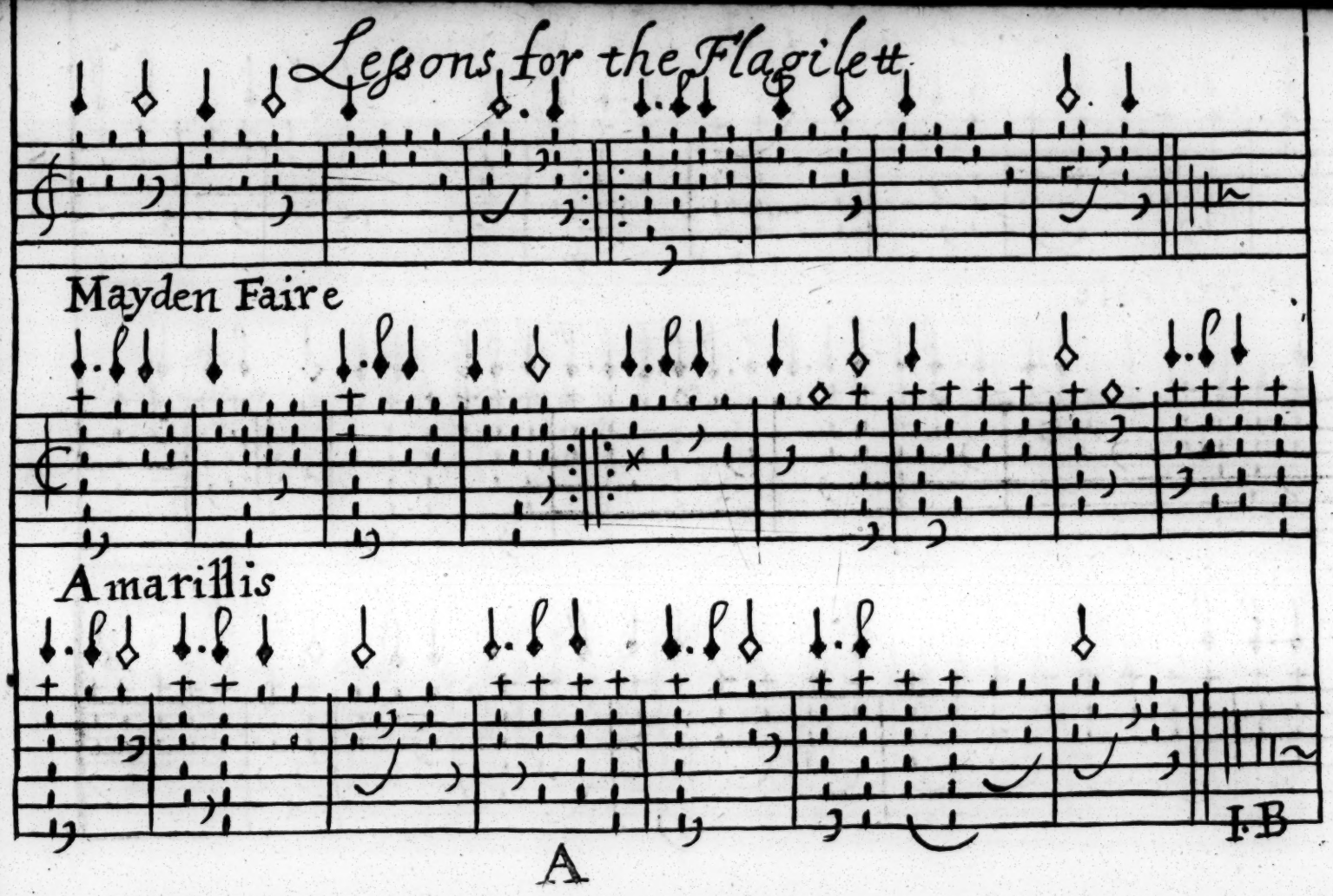
Violin.

Flagelet.

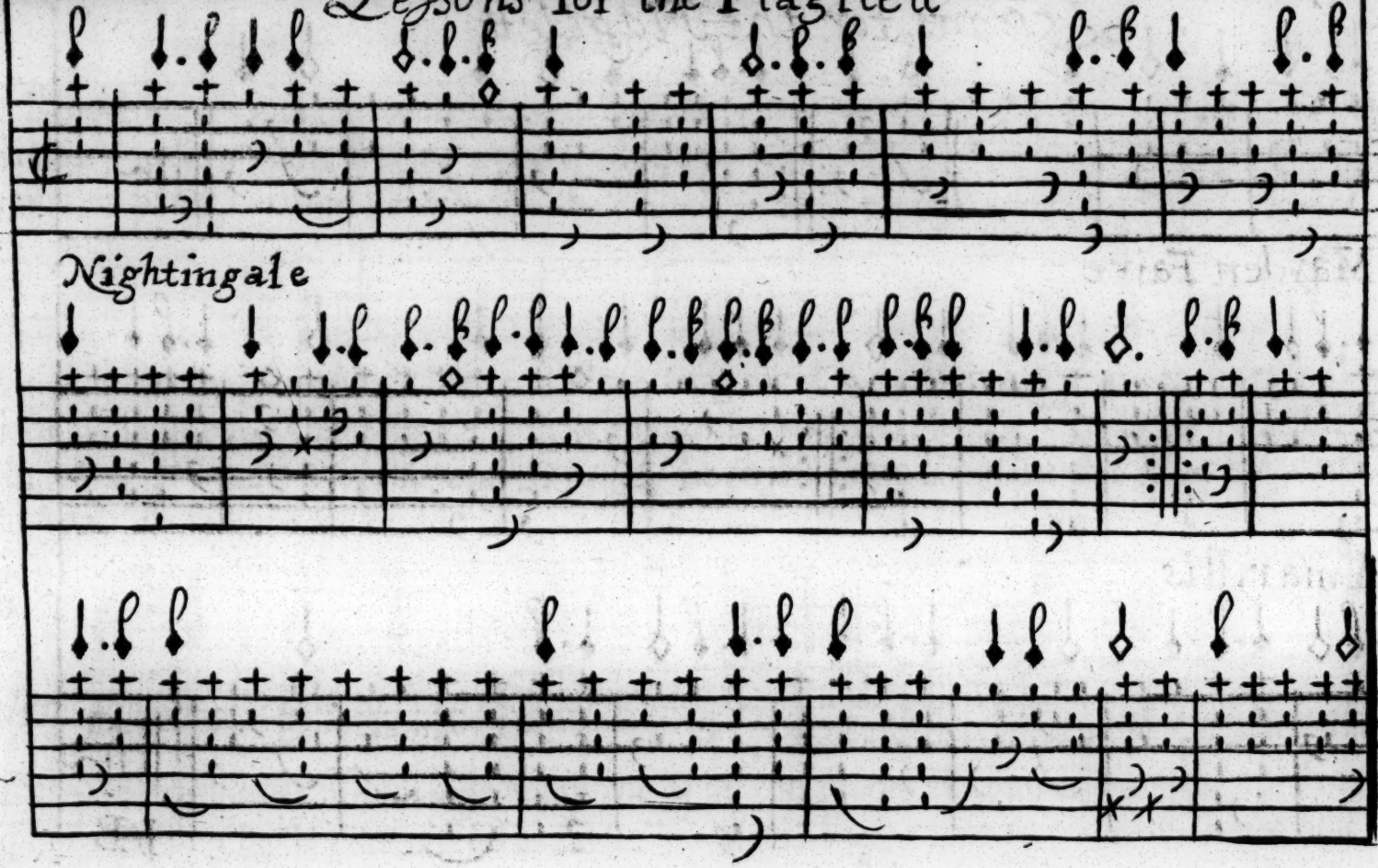


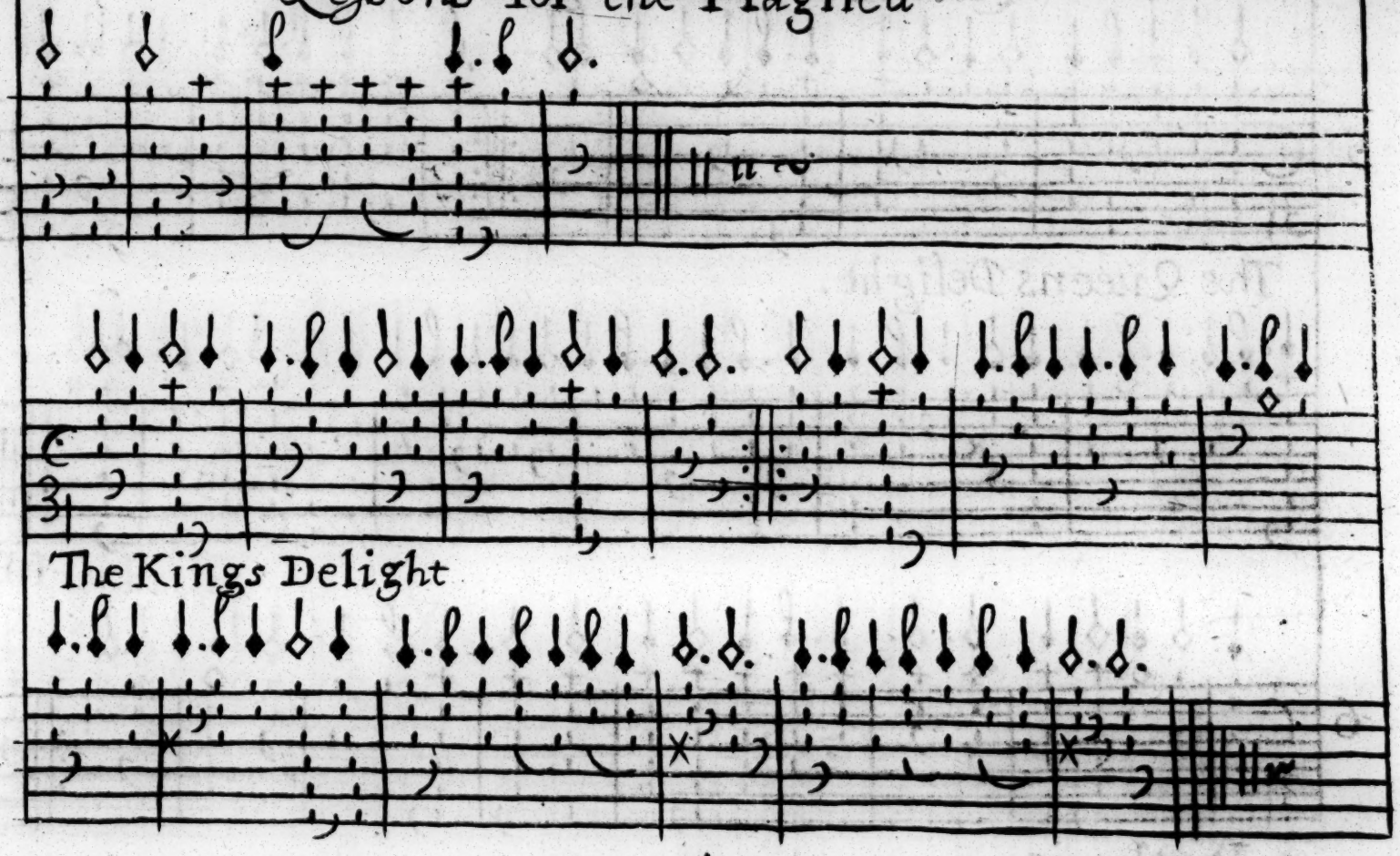
By the obſervation of the former Example of all the Notes Flat and Sharp (according to the Scale of *Muſick*, by Notes as well as Dots,) you will ſoon come to play any Tune prick'd by Notes. To conclude, I have endeavour'd with all Candor and Integrity to render this Book both uſeful and acceptable to all Lovers of *Muſick*, who I hope will receive it with the like.

THO. GREETING.


Lessons for the Flagilett
Mayden Faire
Amarillis
I.B
A

Lessons for the Flagilett

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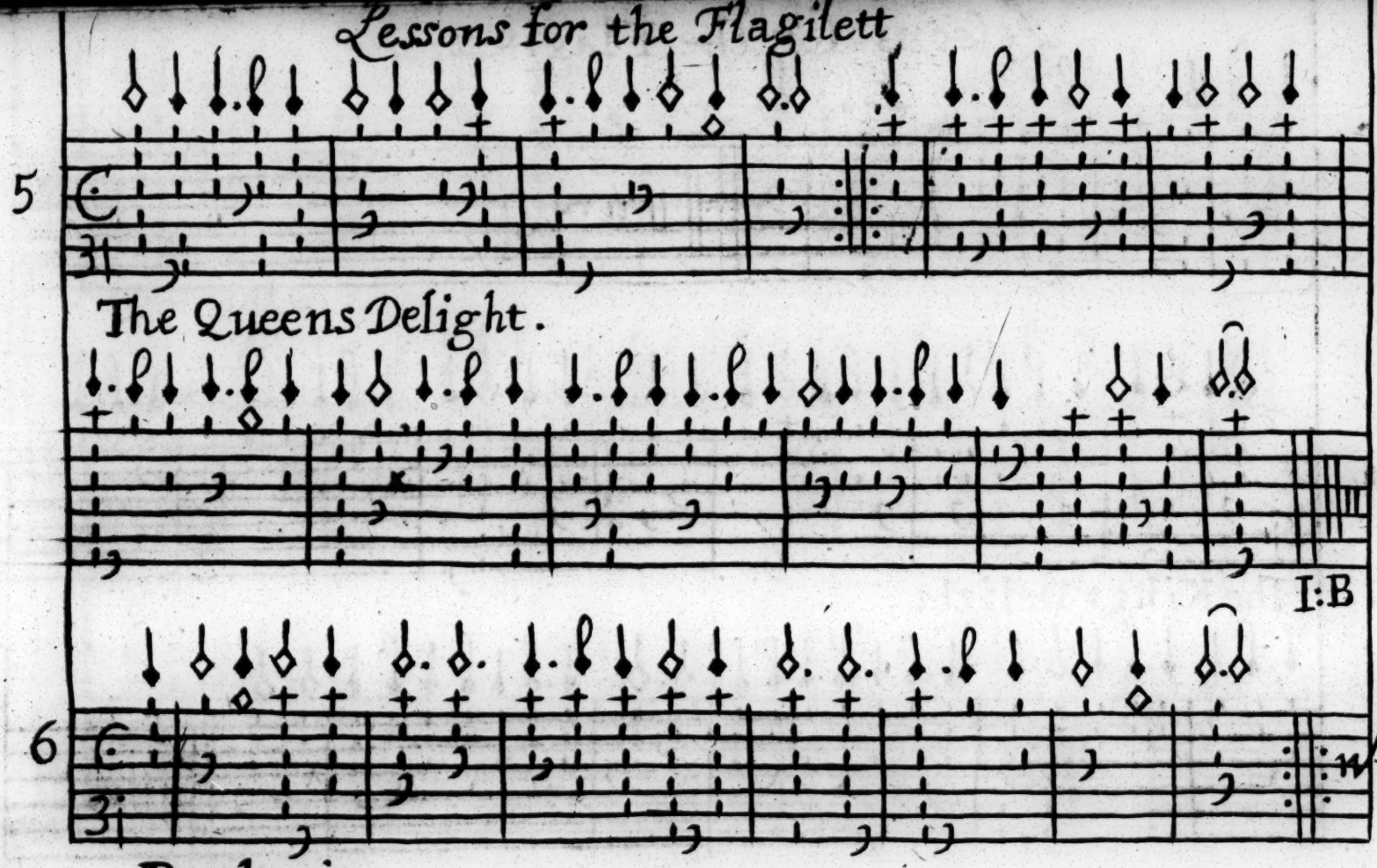
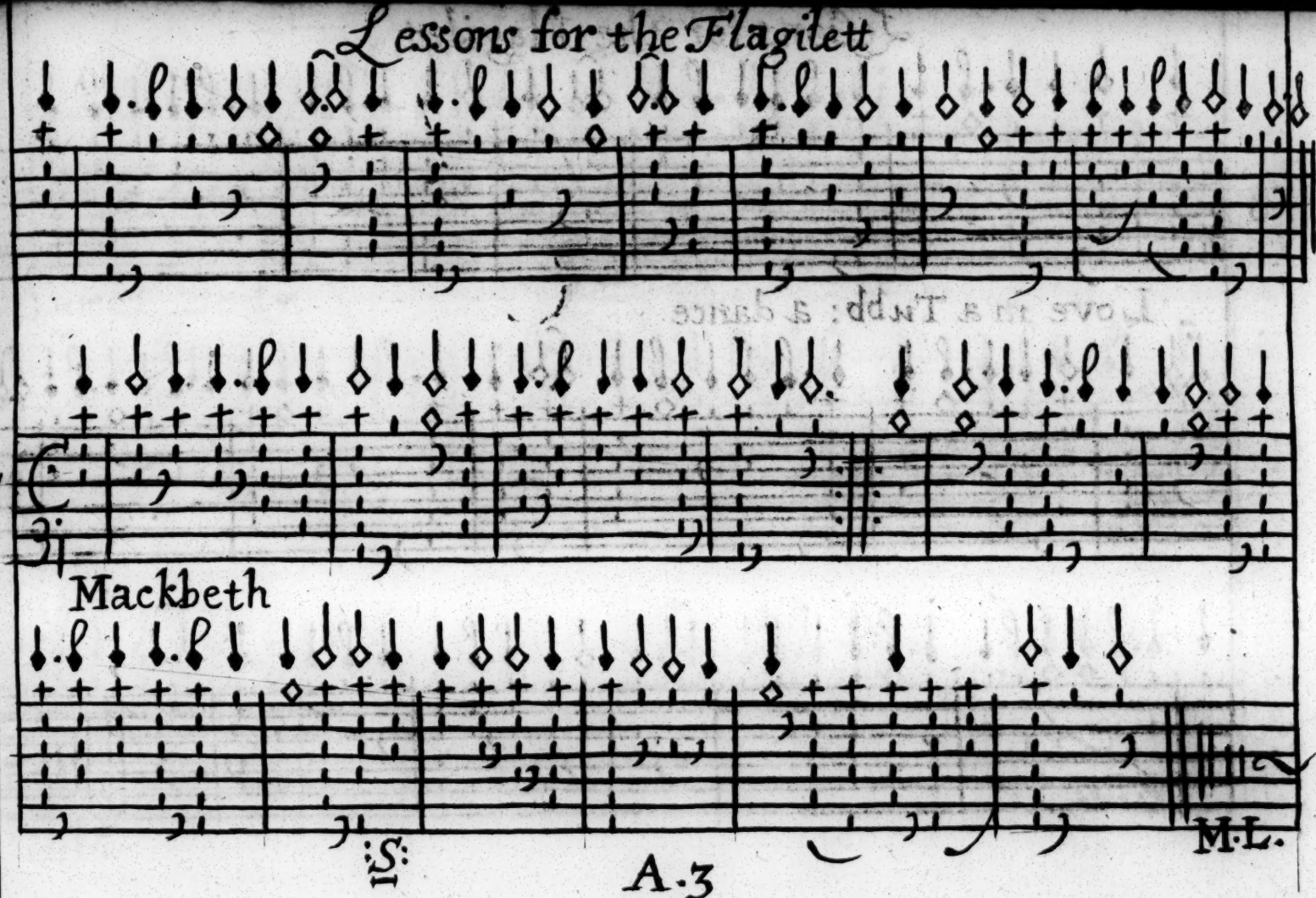
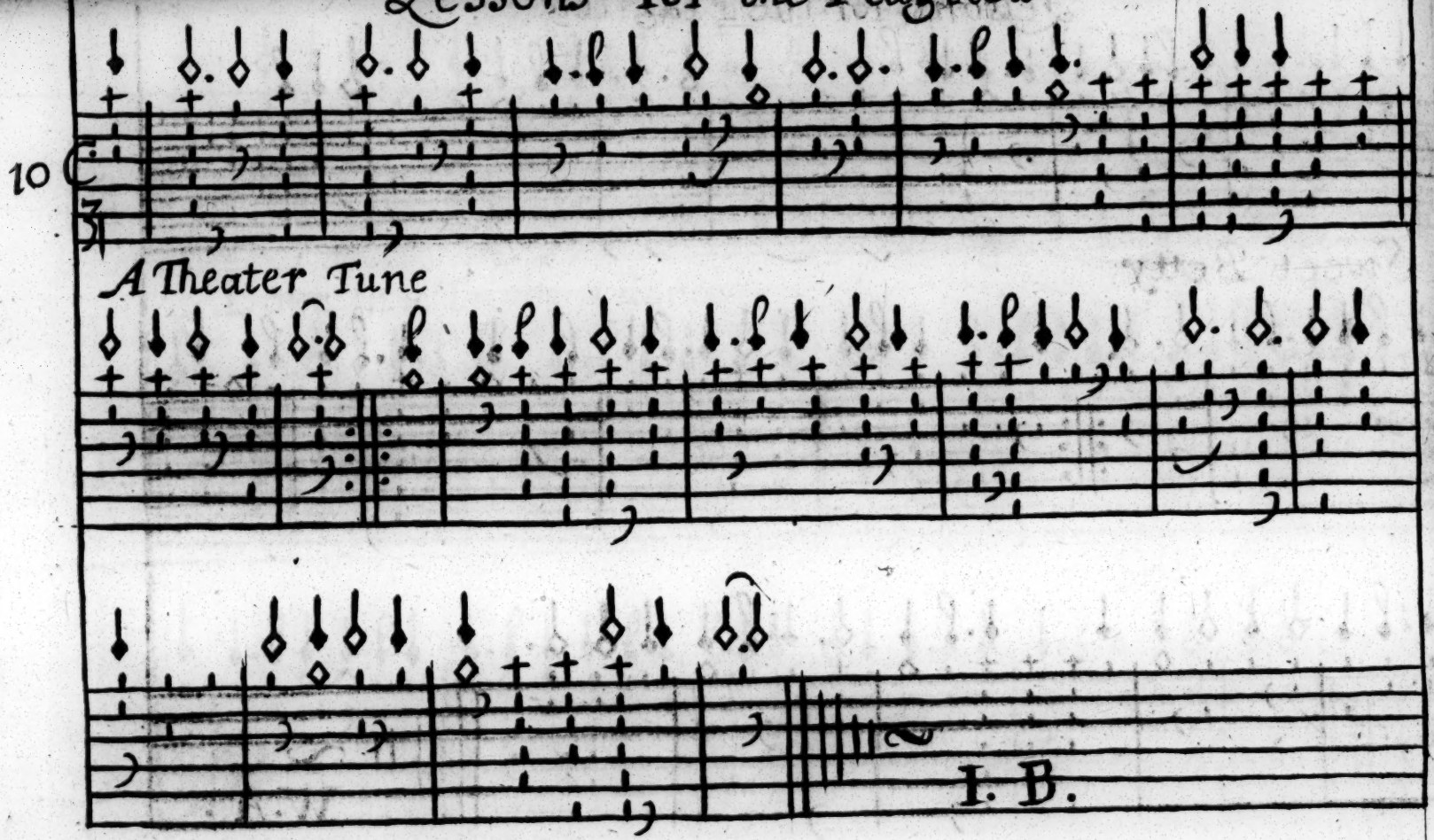
The Kings Delight


5
The Queens Delight.
I:B
6
Parthenia.


Mackbeth
M.L.


10
11
A Theater Tune
I. B.

11

Bore de Angleter

12

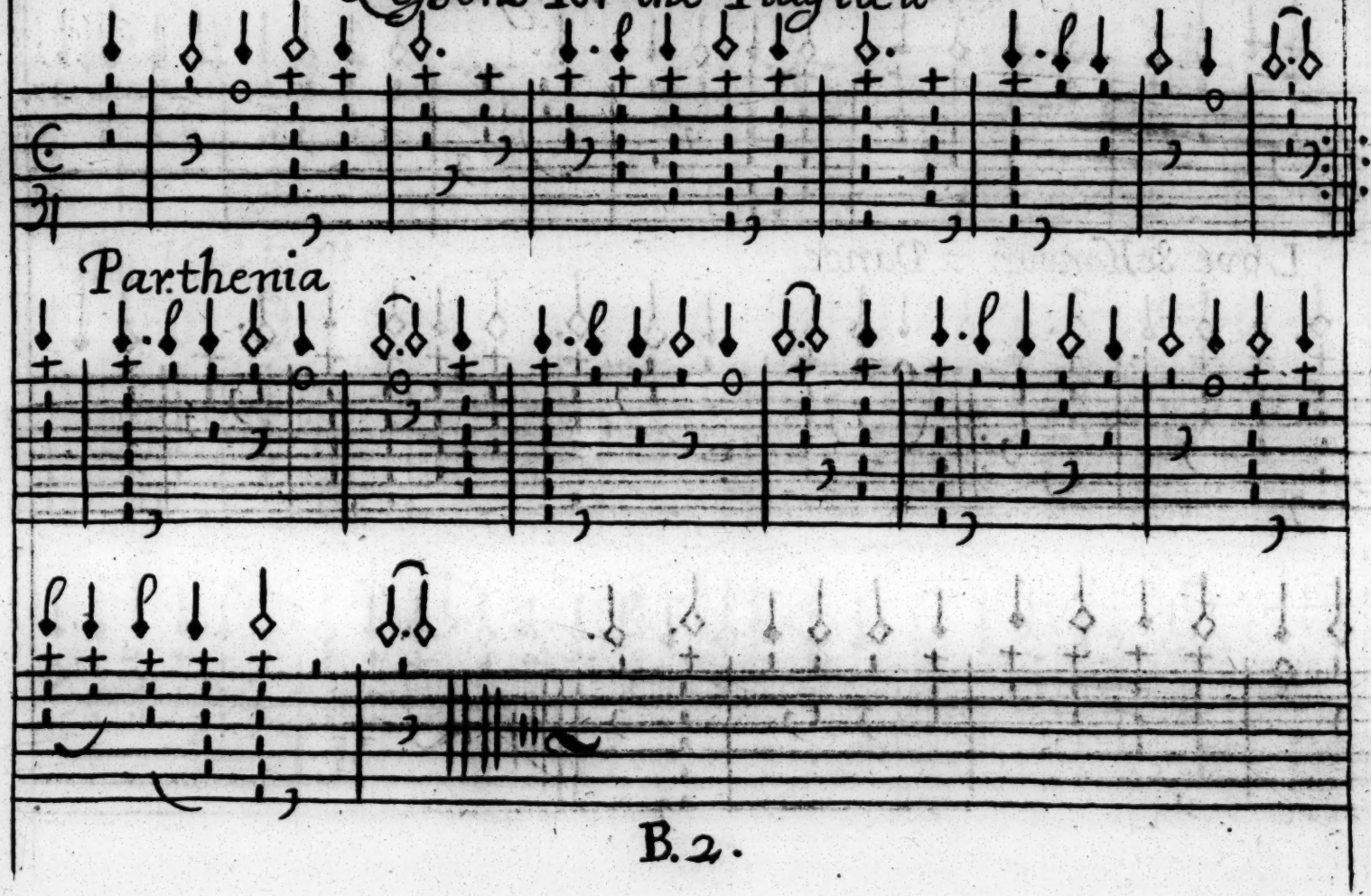
A Saraband

B

13

The Grange

I. B.


4
Parthenia

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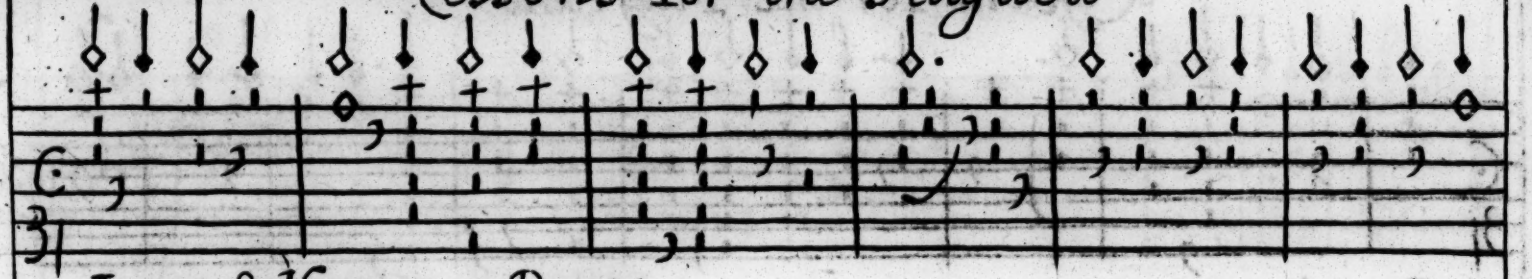
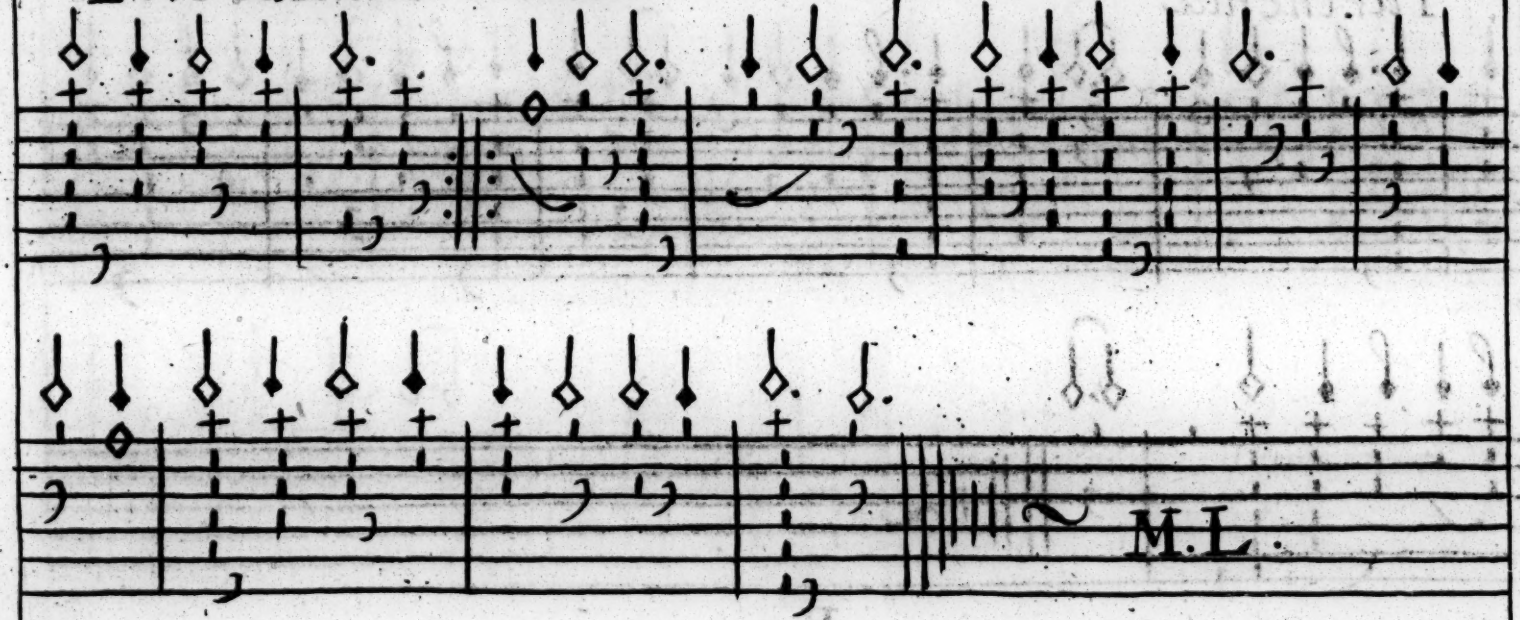


Love & Honour a Dance



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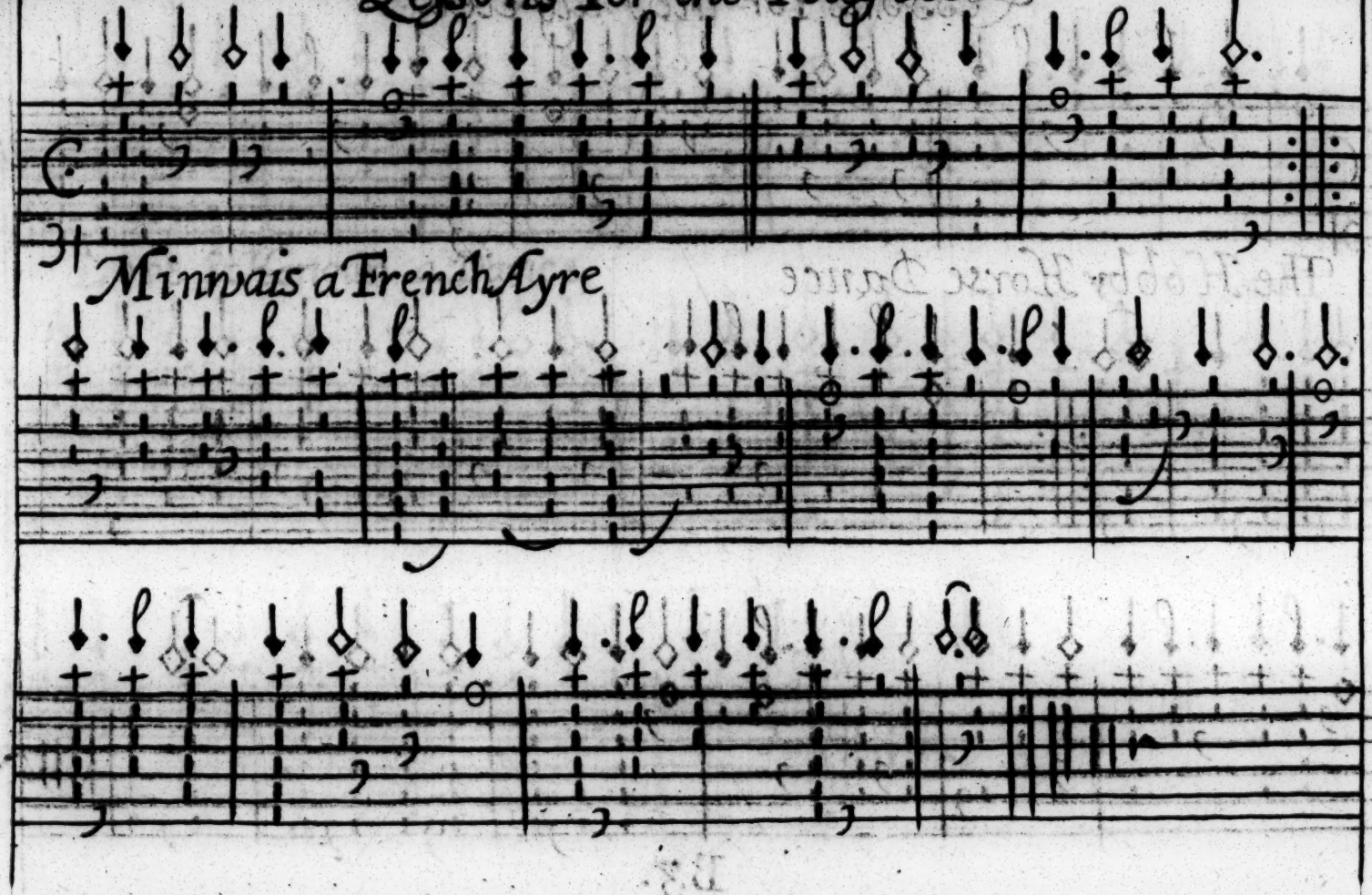
The Hobby Horse Dance

Minnvais a French Ayre



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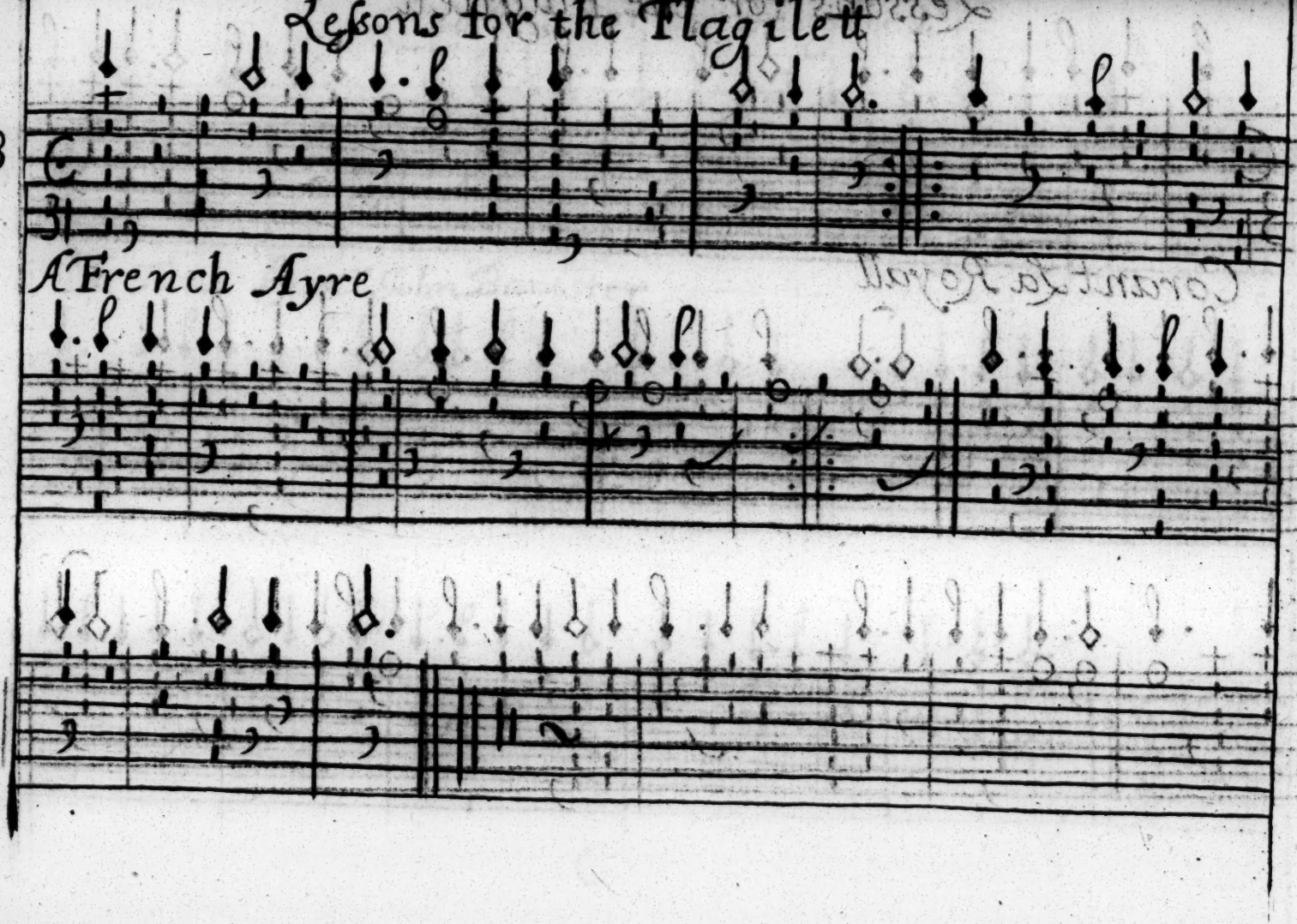
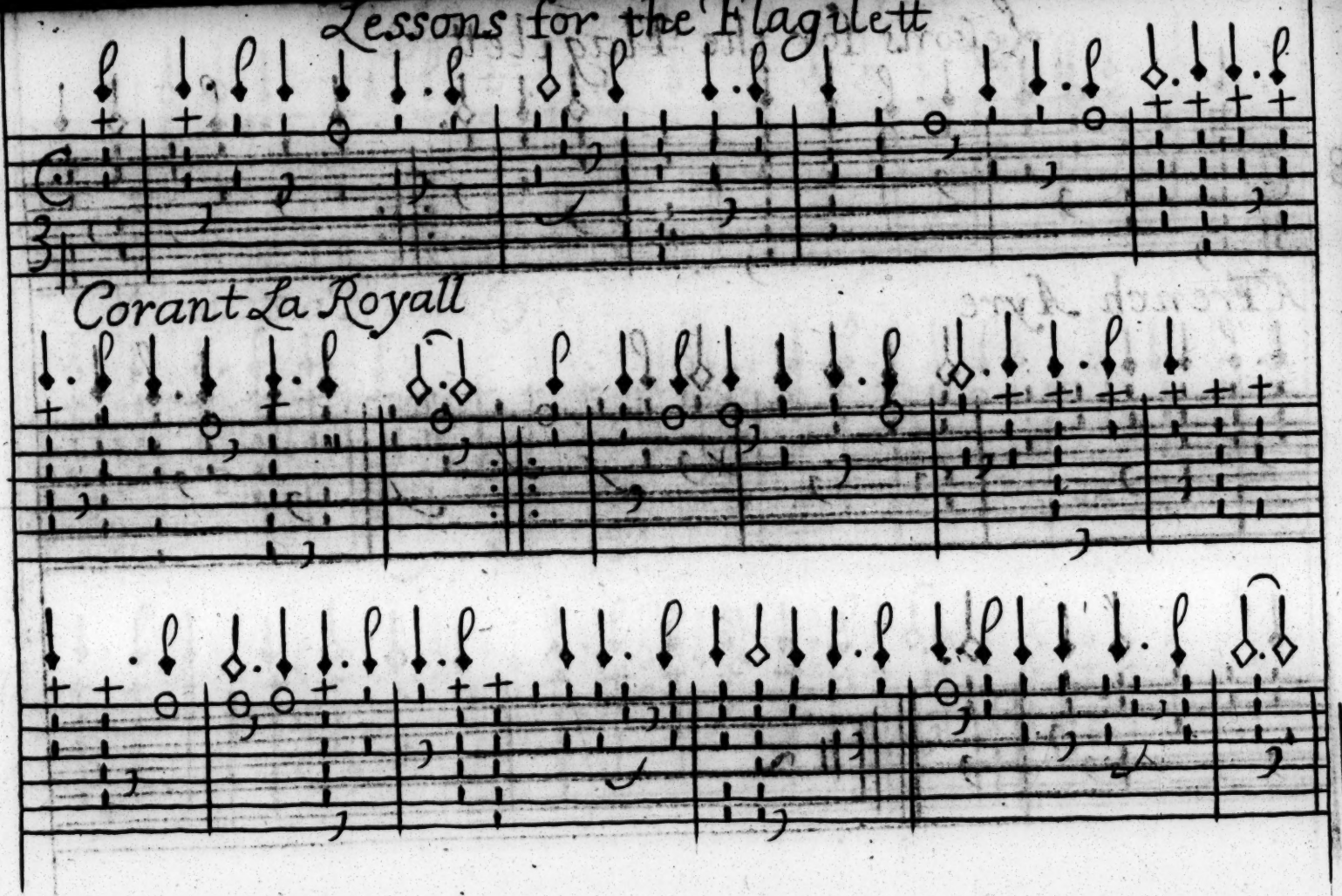
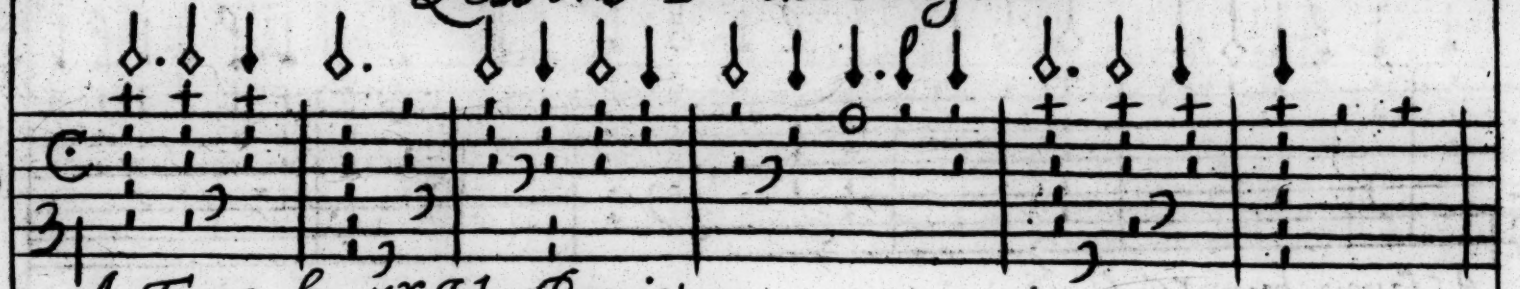
A French Ayre



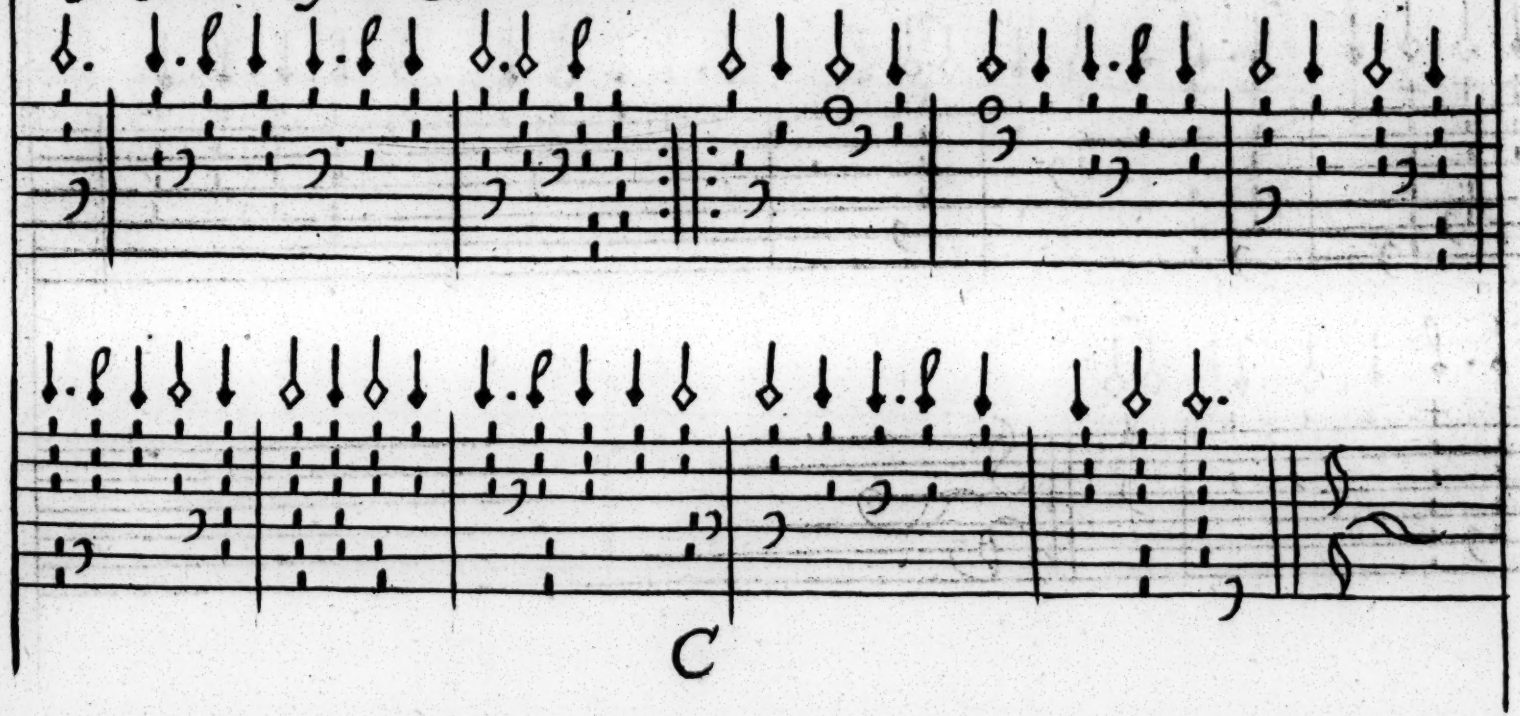
Corant La Royall



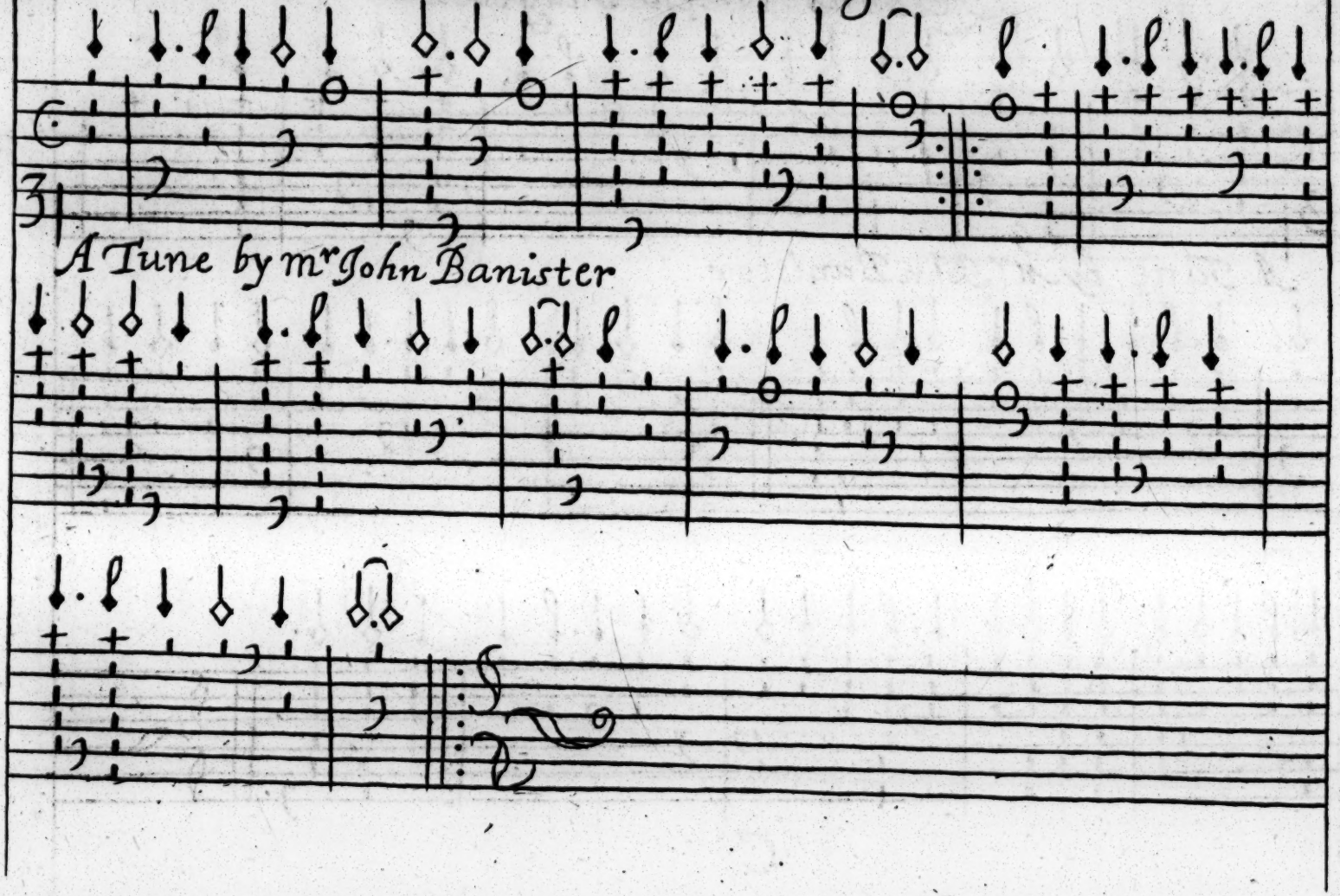
Lessons for the Flagilett



A Tune by Mr John Banister



A Tune by mr John Banister



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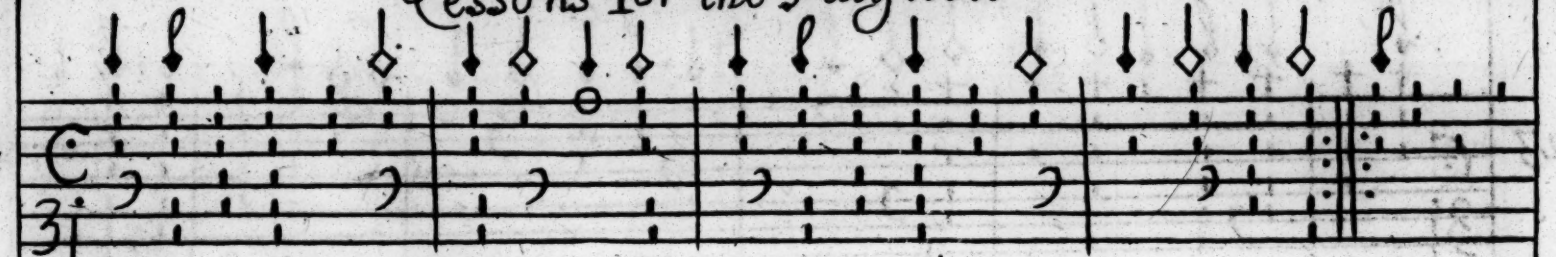
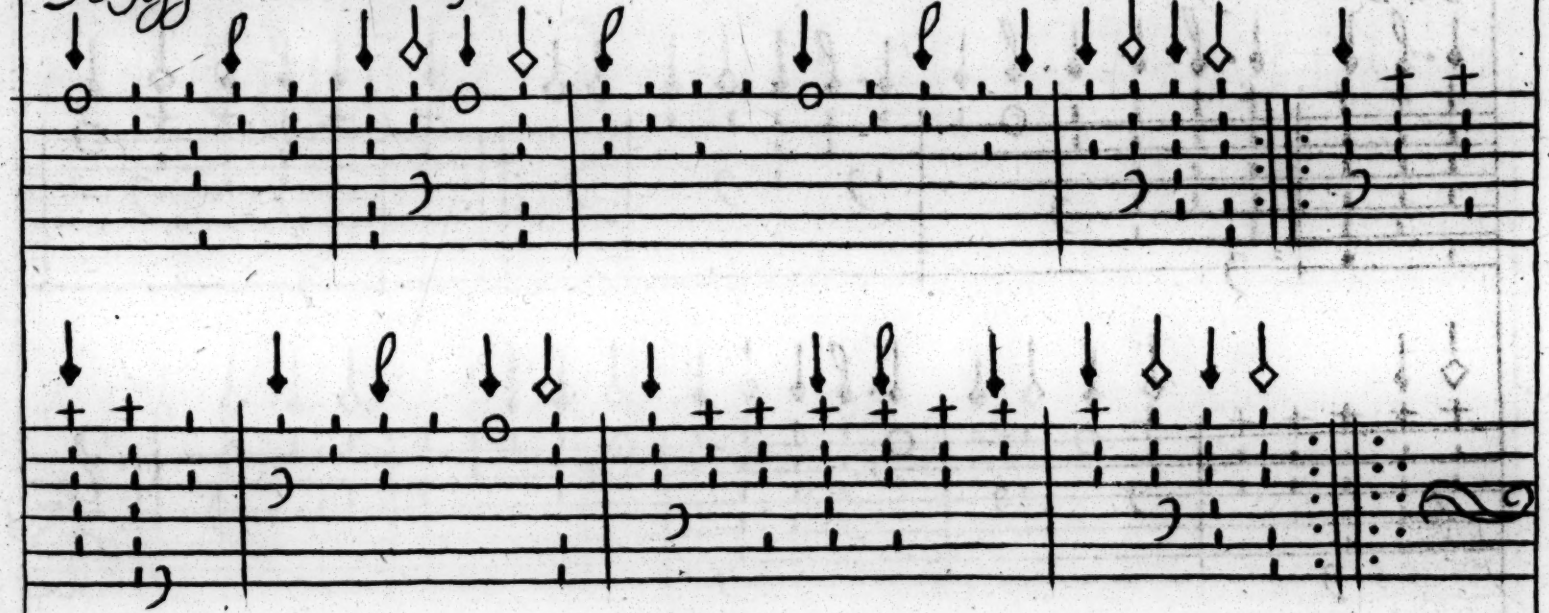
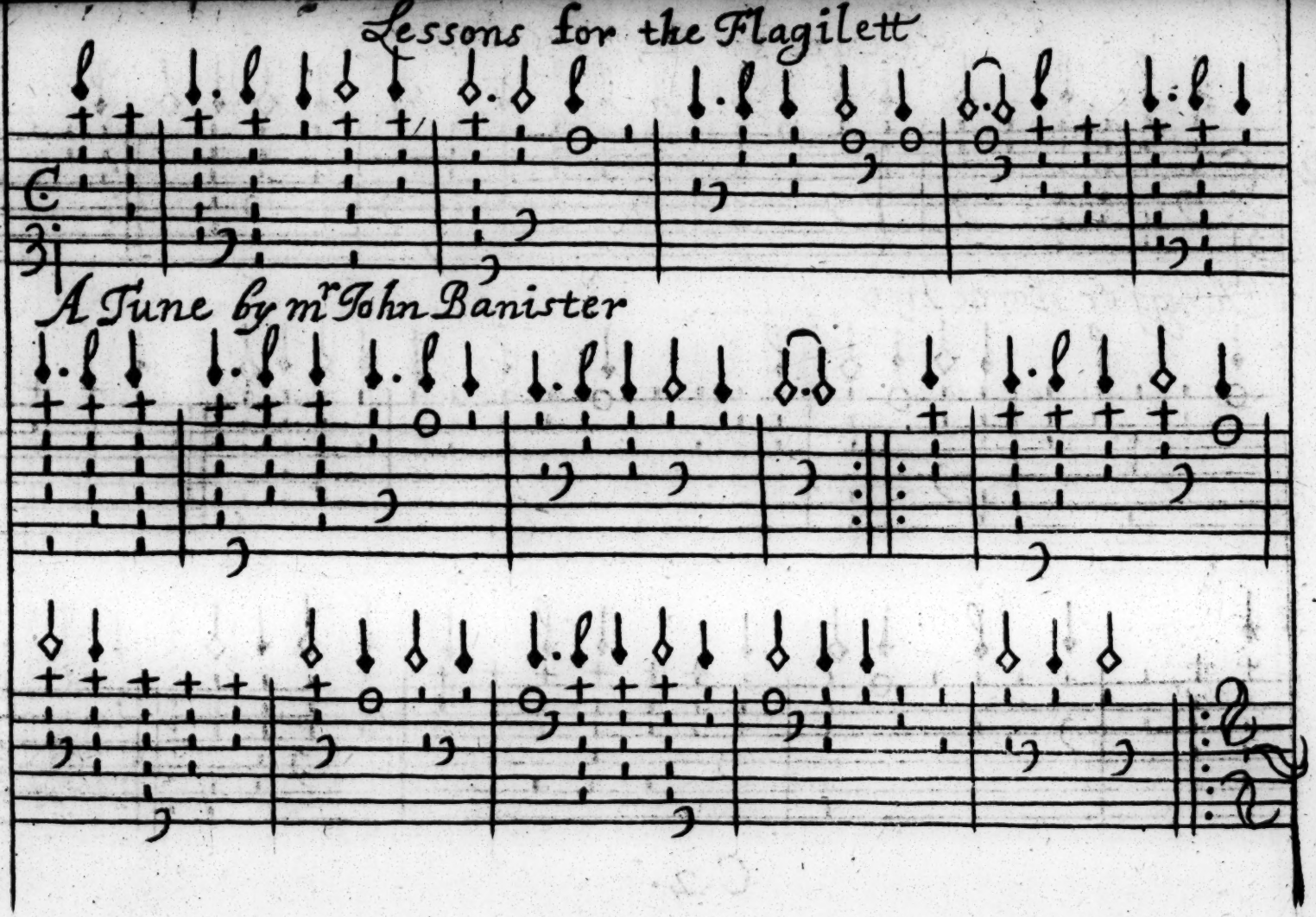


A Jigg or Horne Pipe



A Tune by mr John Banister



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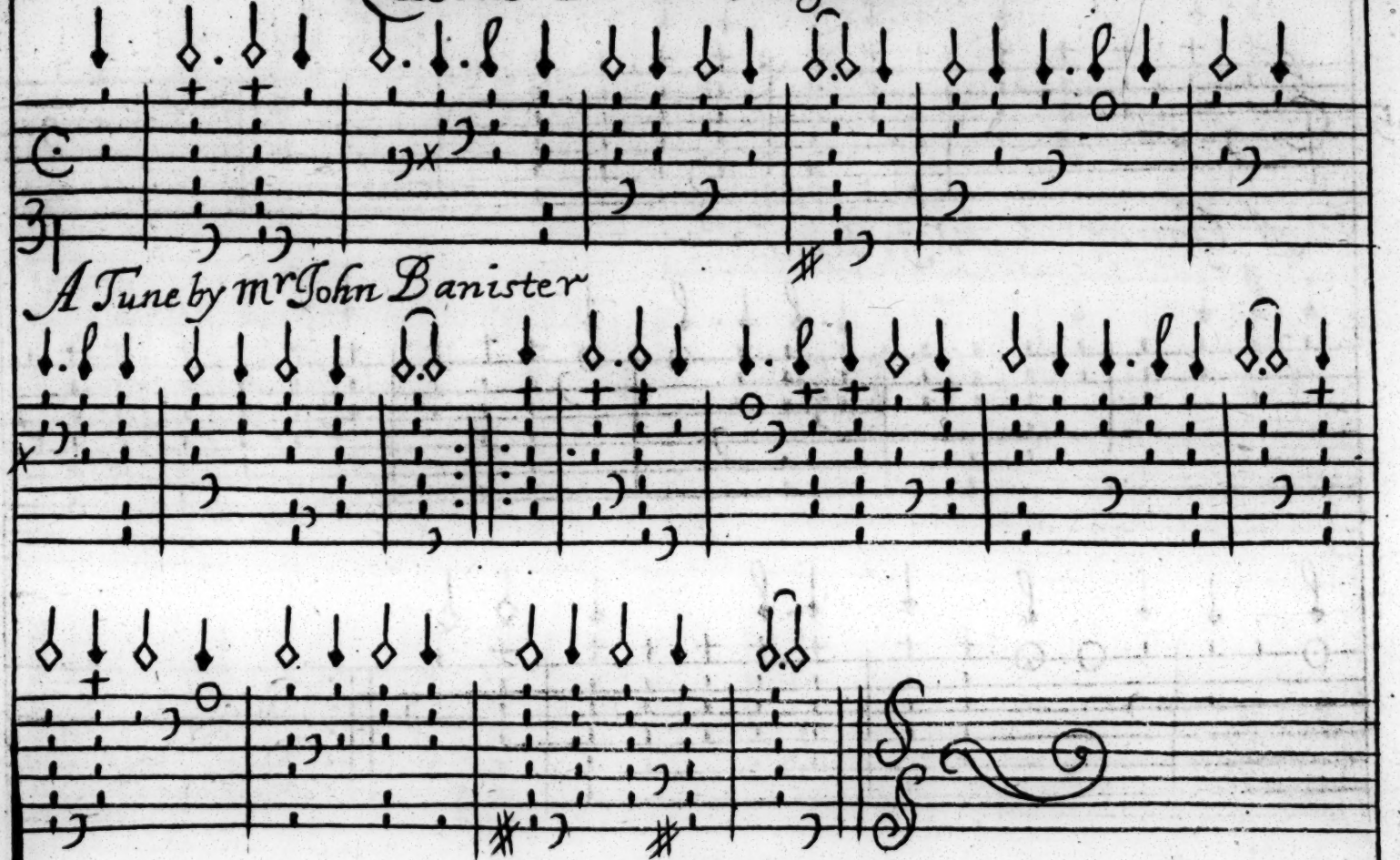
A Tune by Mr John Banister



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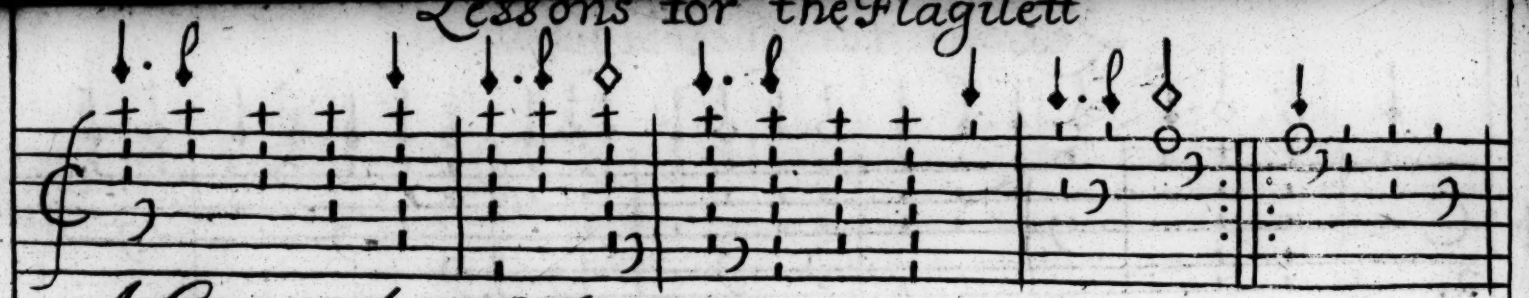
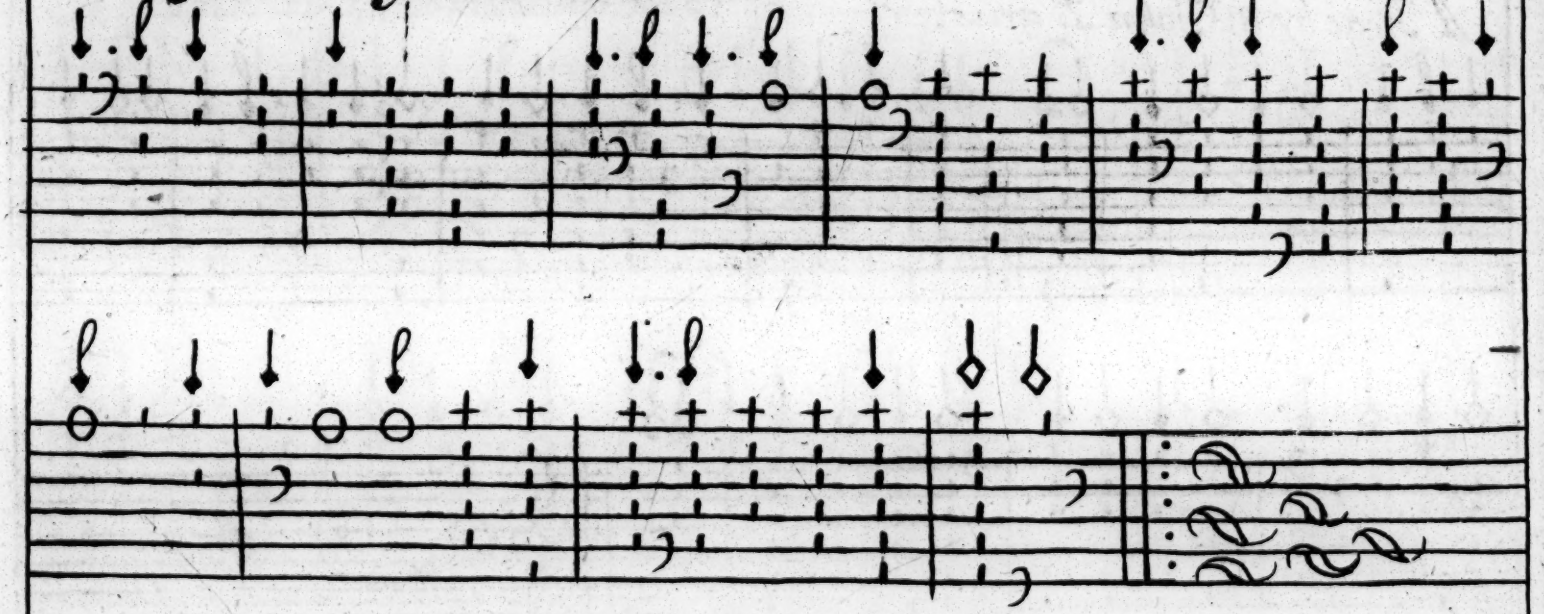
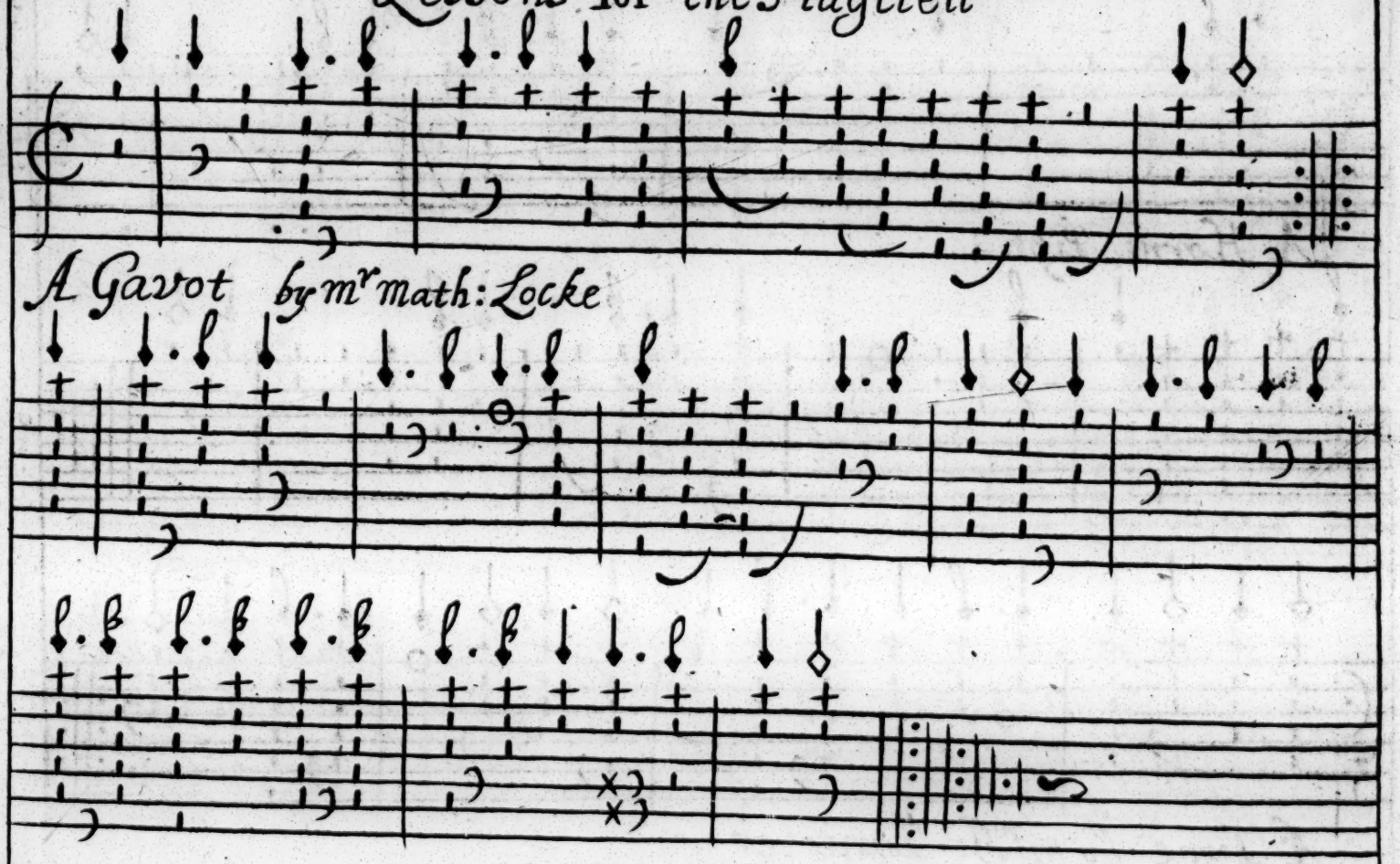
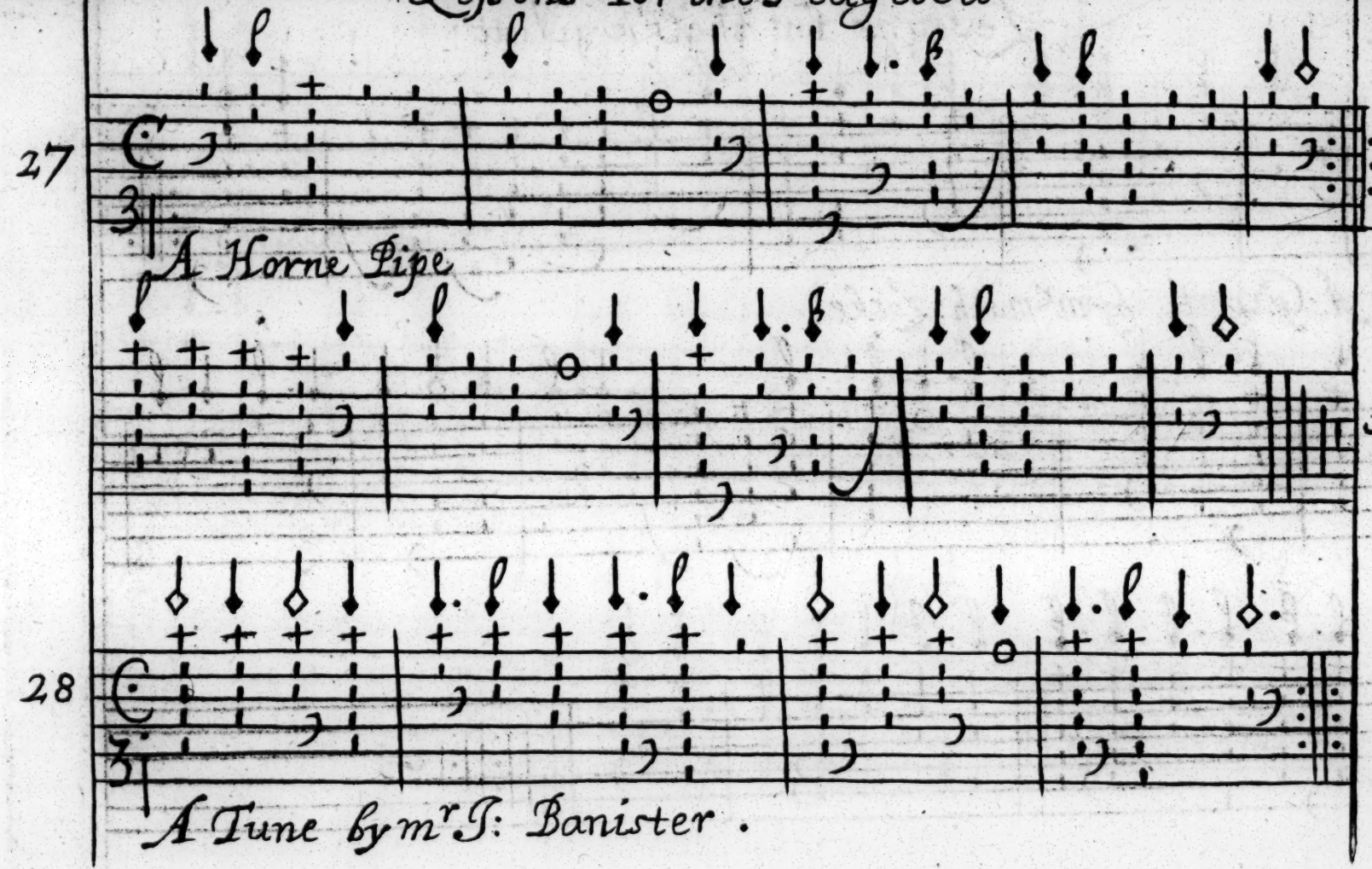


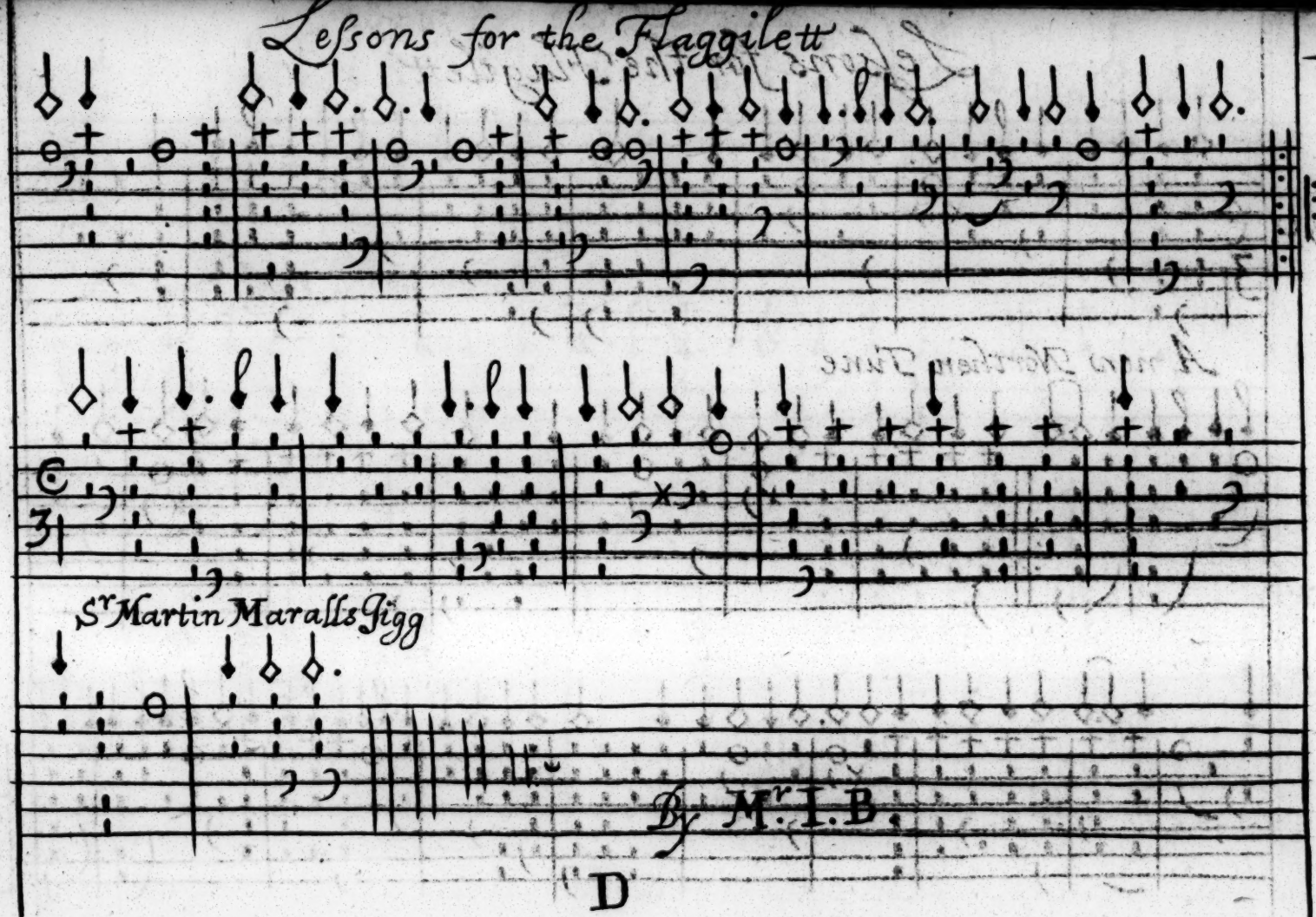
A Gauot by Mr J: Banister



Lessons for the Flagilett




27
A Horne Pipe
28
A Tune by mr J: Banister .


29
Sr Martin Maralls Jigg
By Mr. I. B.

Lessons for the Flagilett

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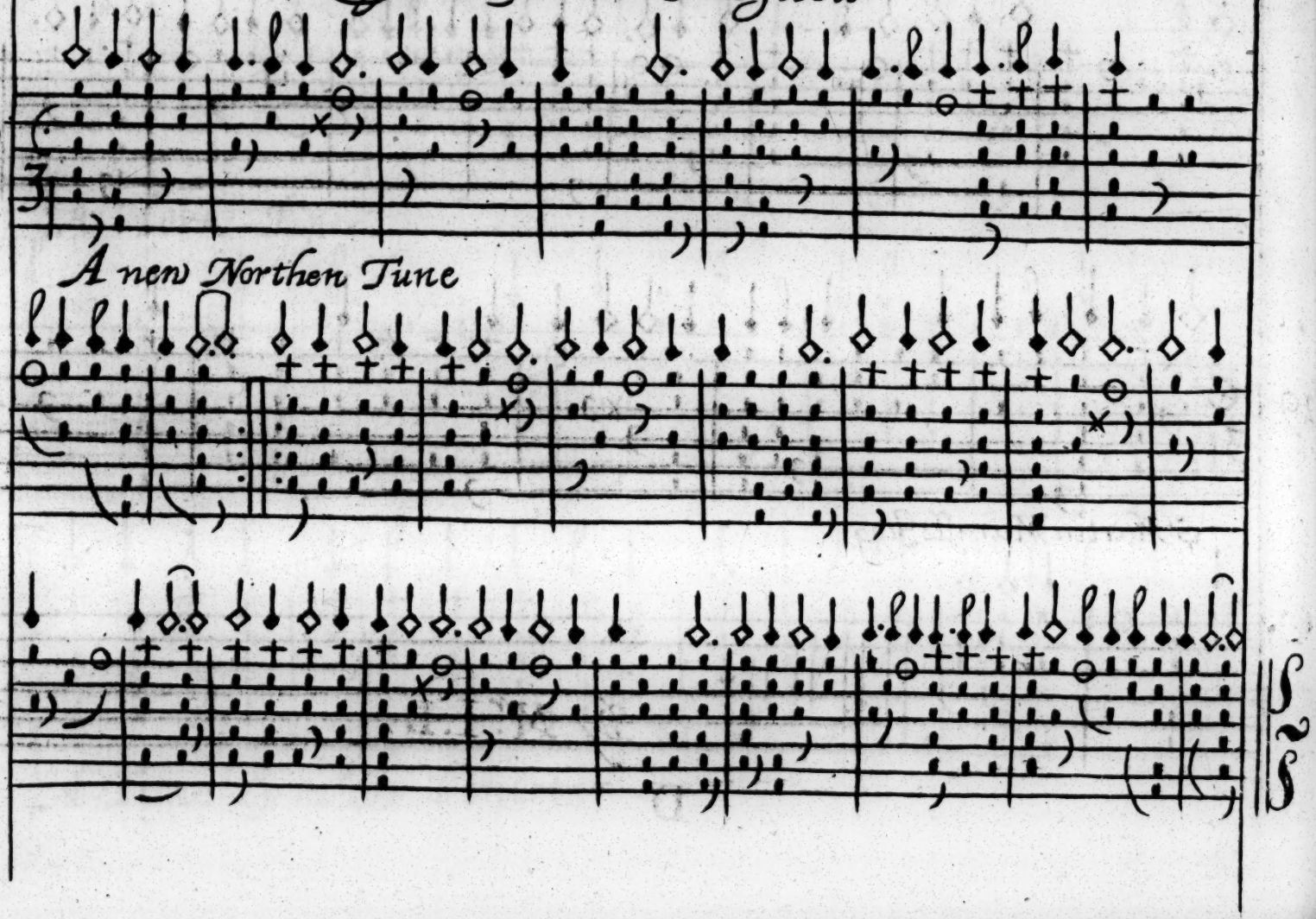
A new Northen Tune



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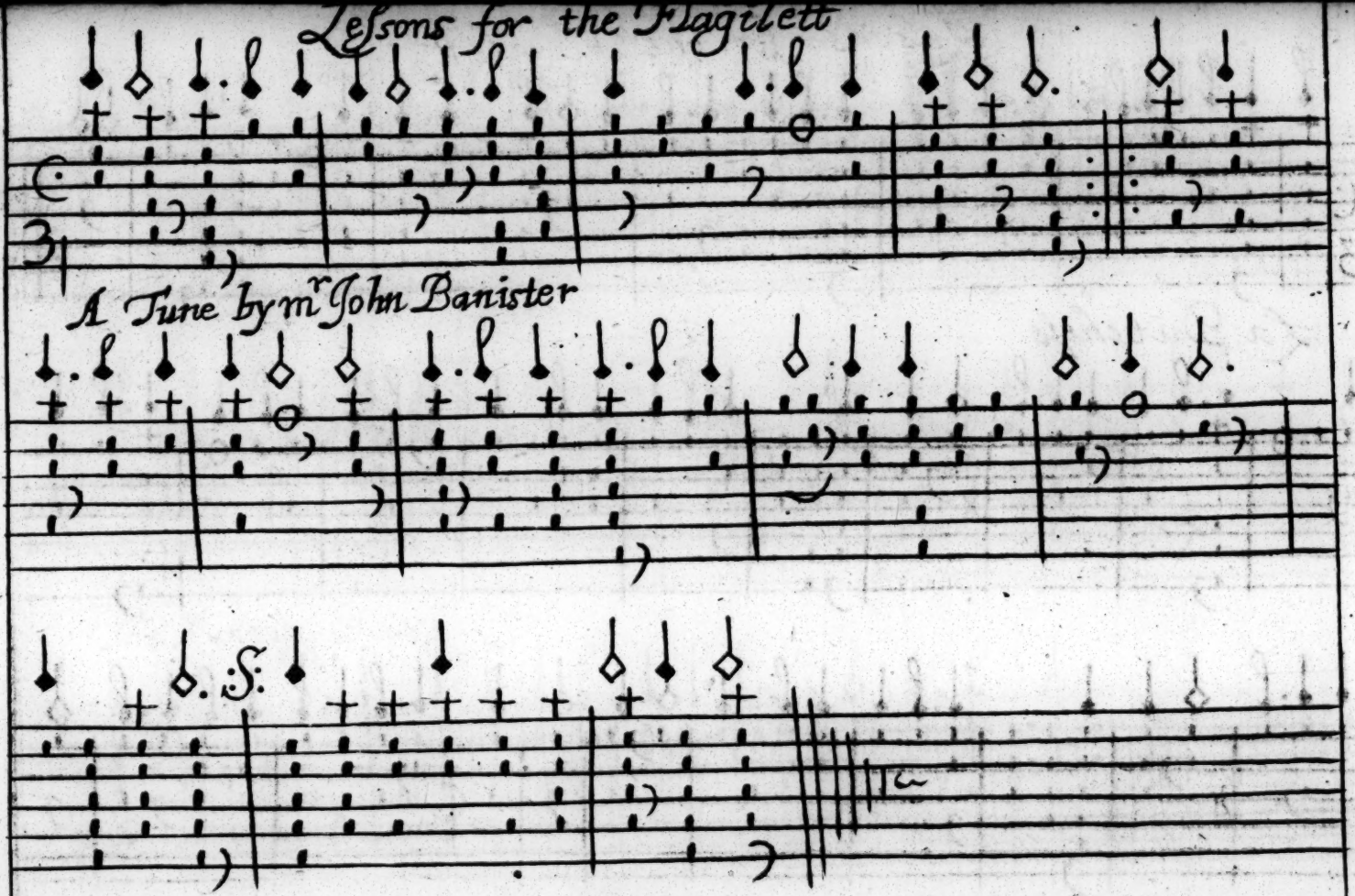
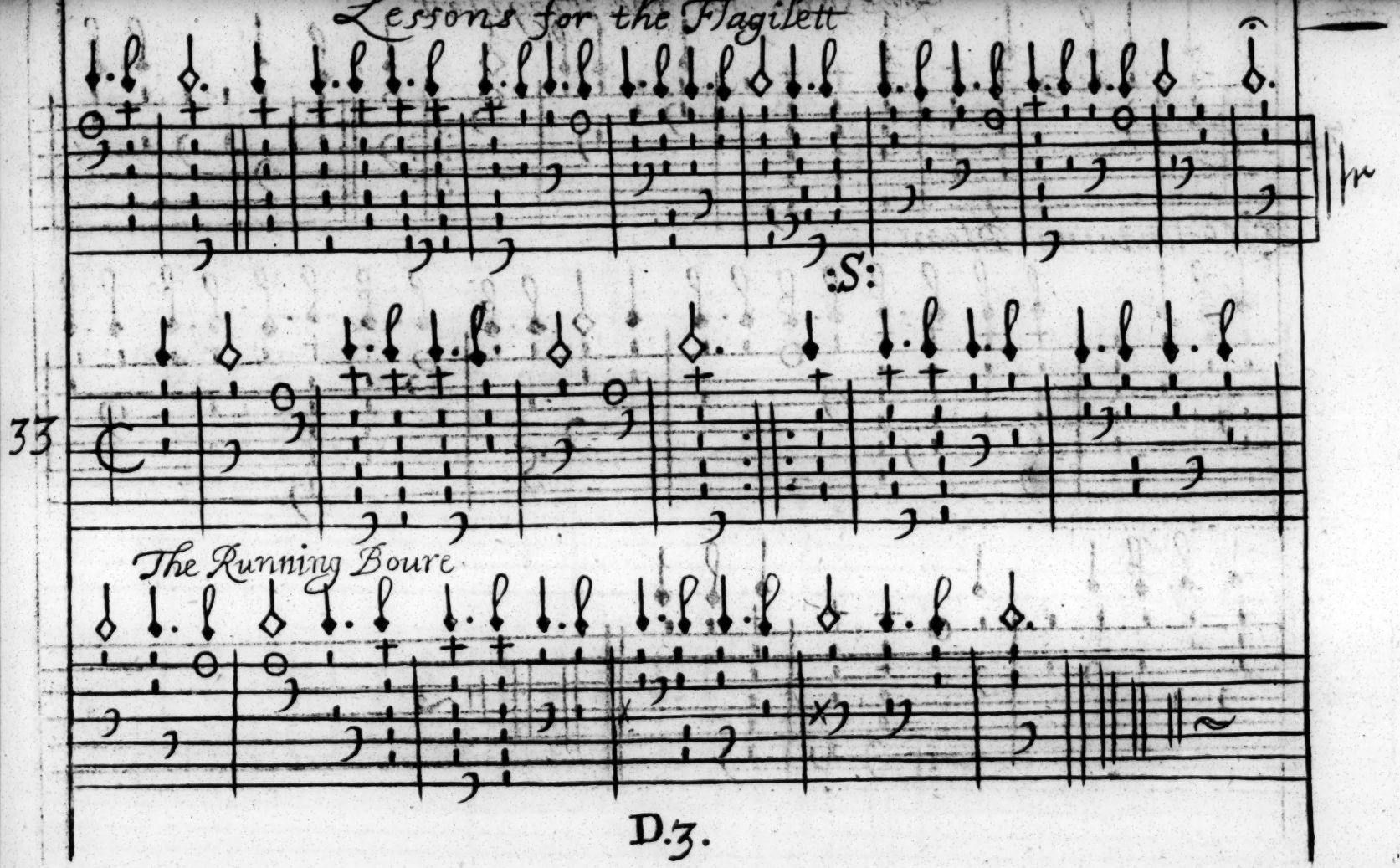
A Tune by mr John Banister



D.2.

La Dutchess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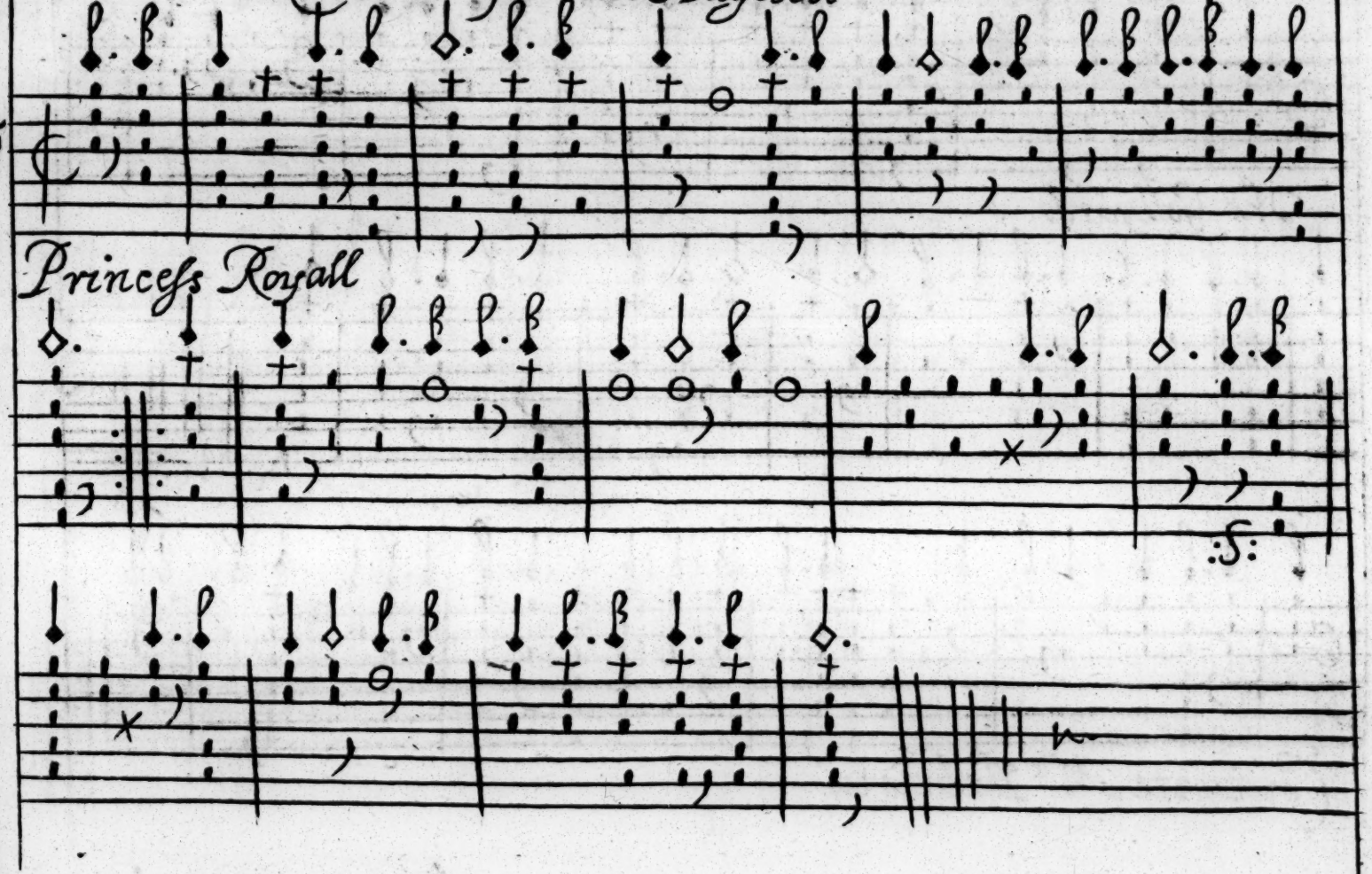
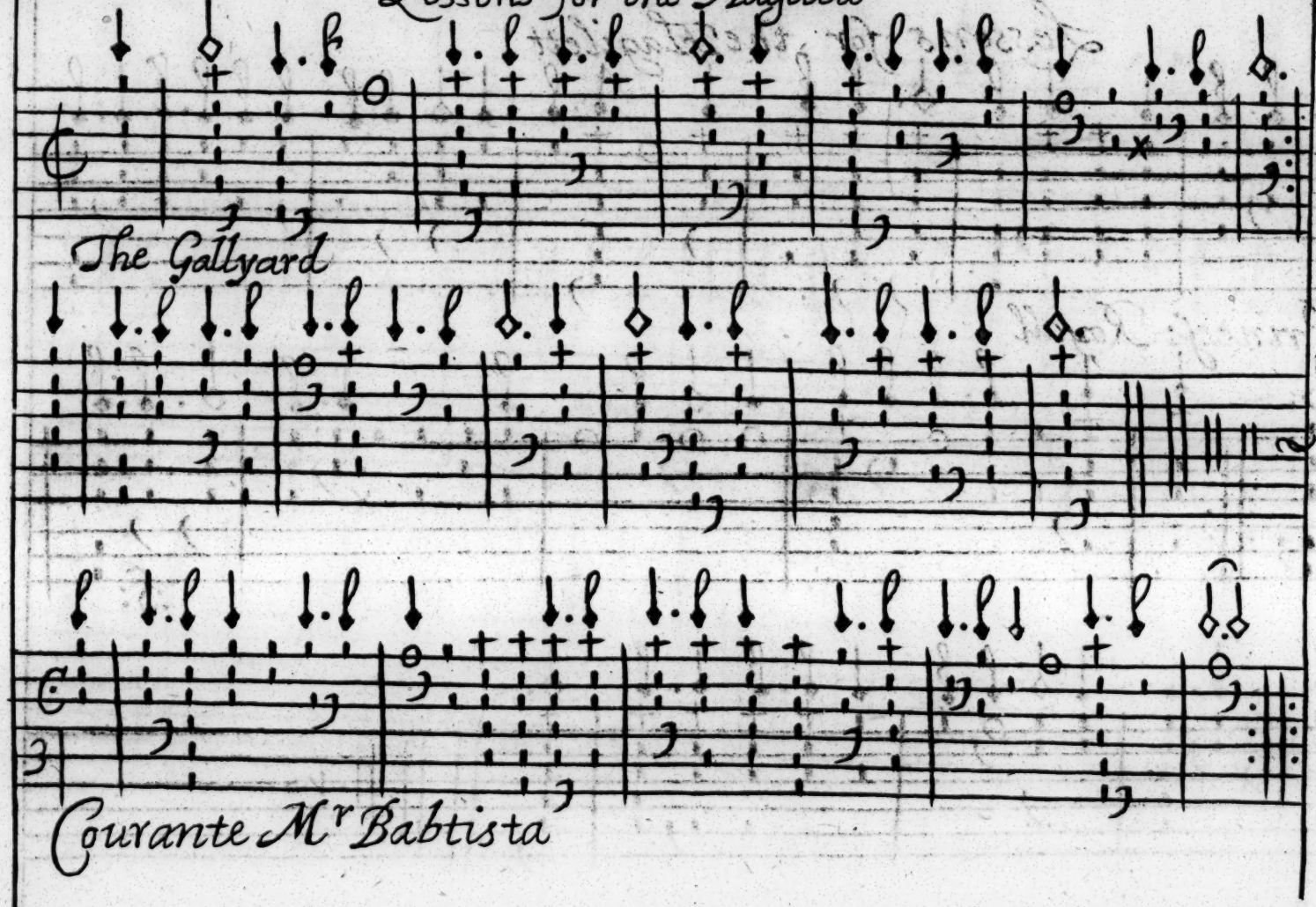
33
The Running Boure

La Fountaine Bleav

Princefs Royall

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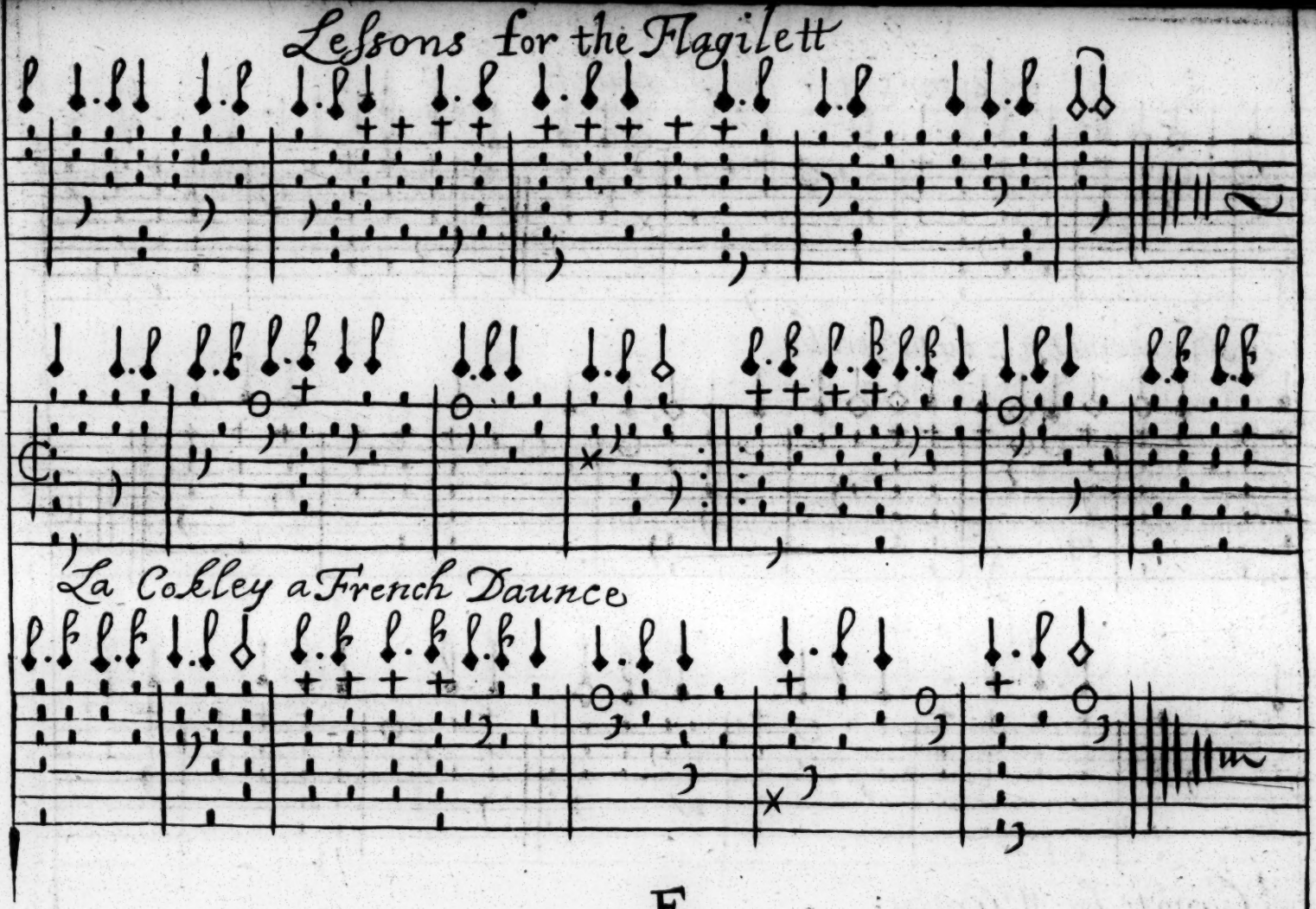
The Gallyard
37
Courante Mr Babtista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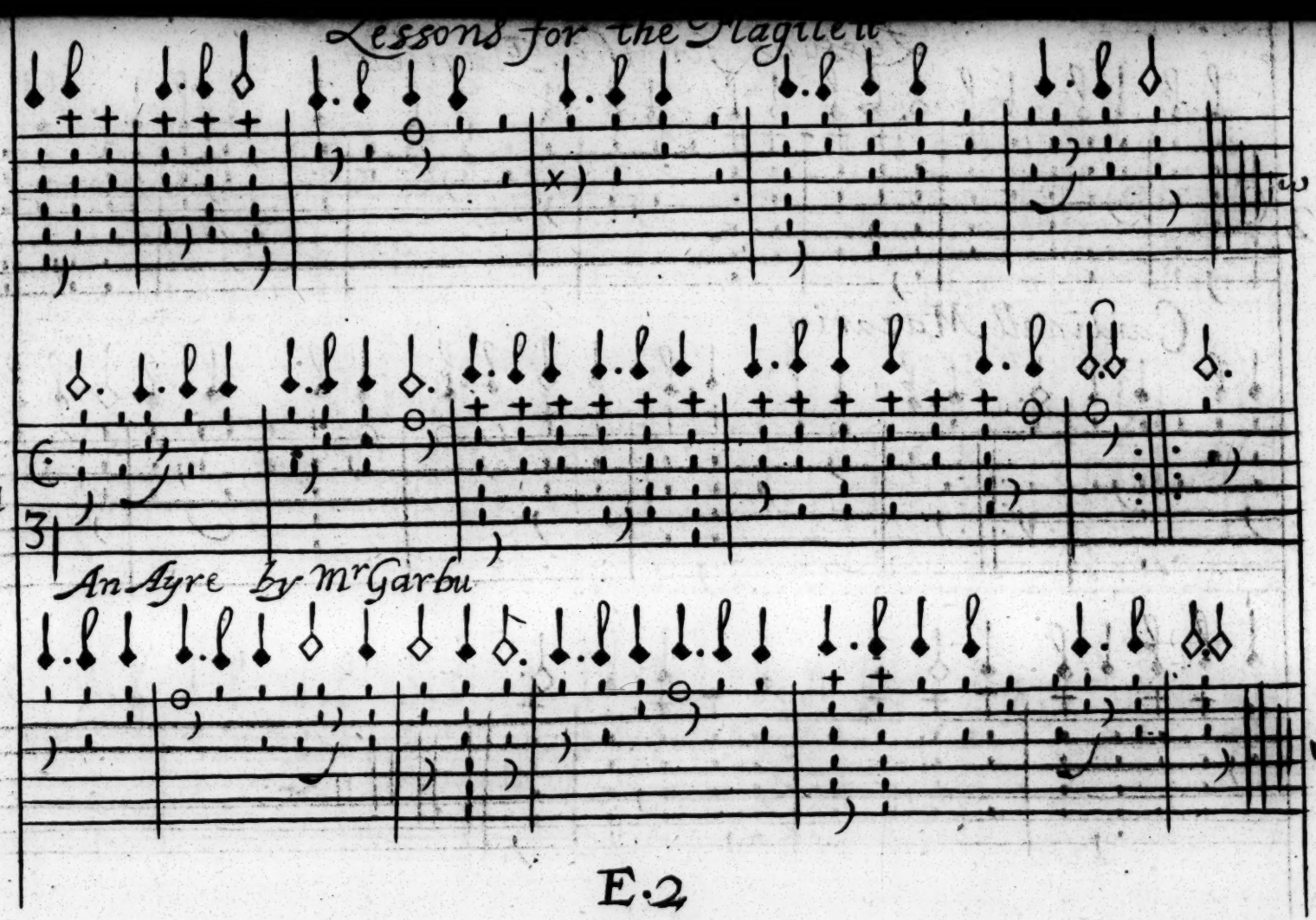
La Cokley a French Daunce

39

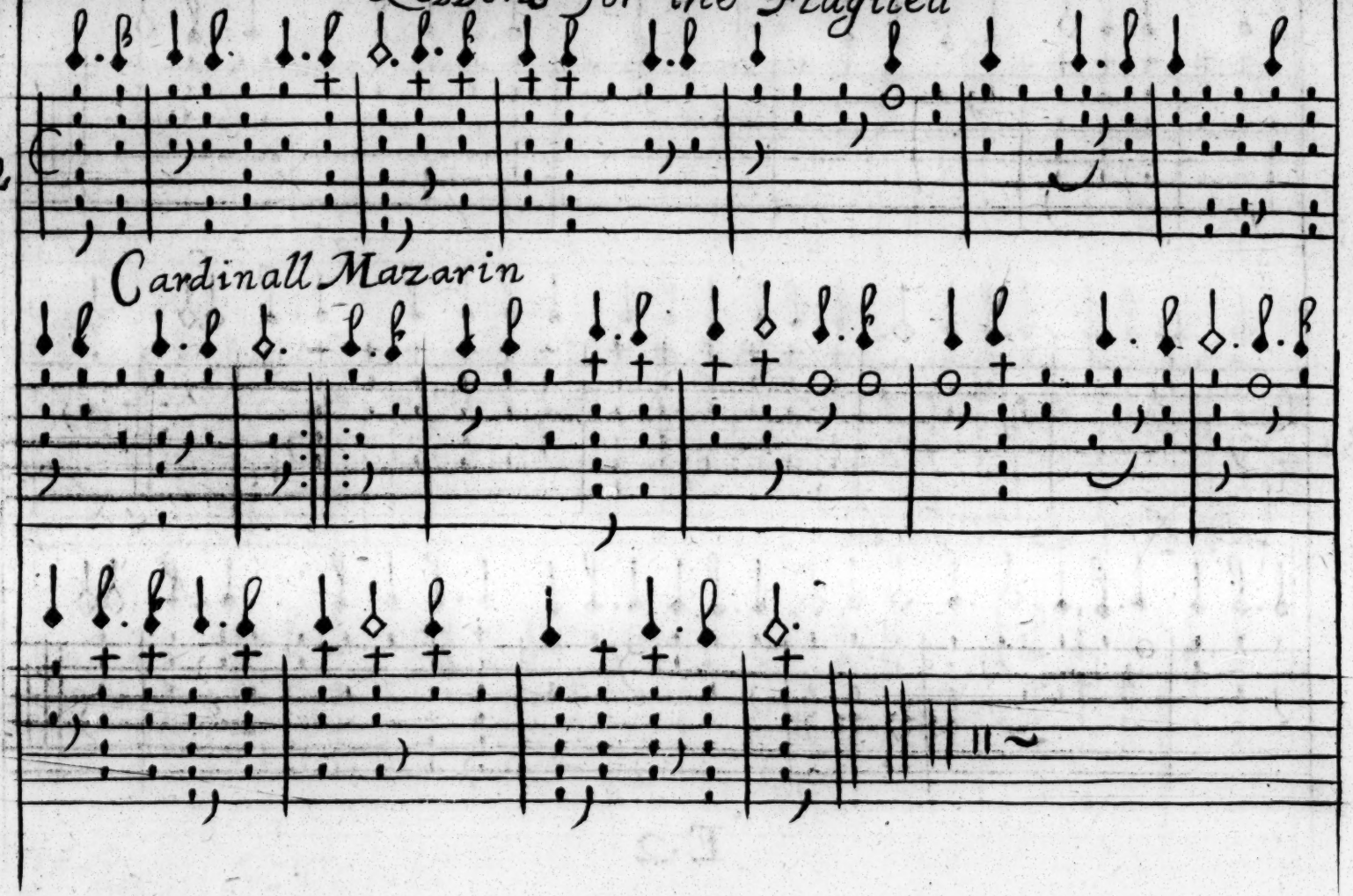
La Monmouth : by mr Grabu

40

A Gavot by Mr Grabu


41
3
An Ayre by Mr Garbu

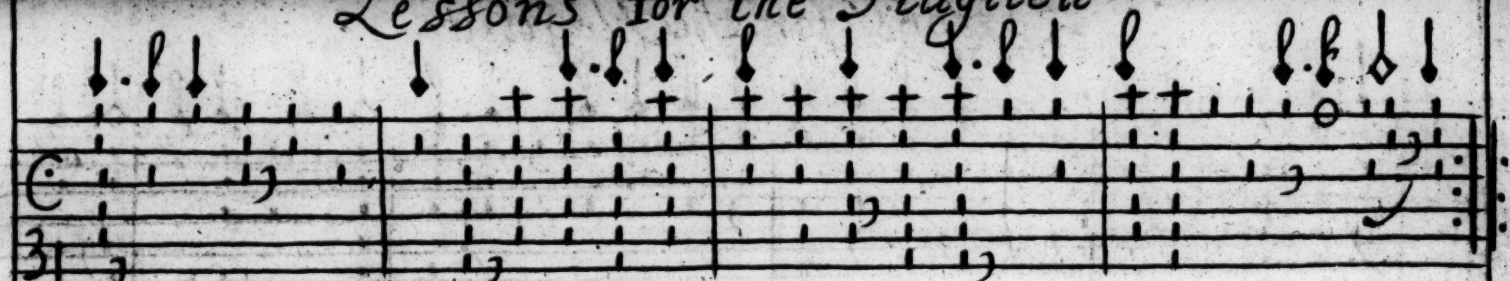
Cardinall Mazarin



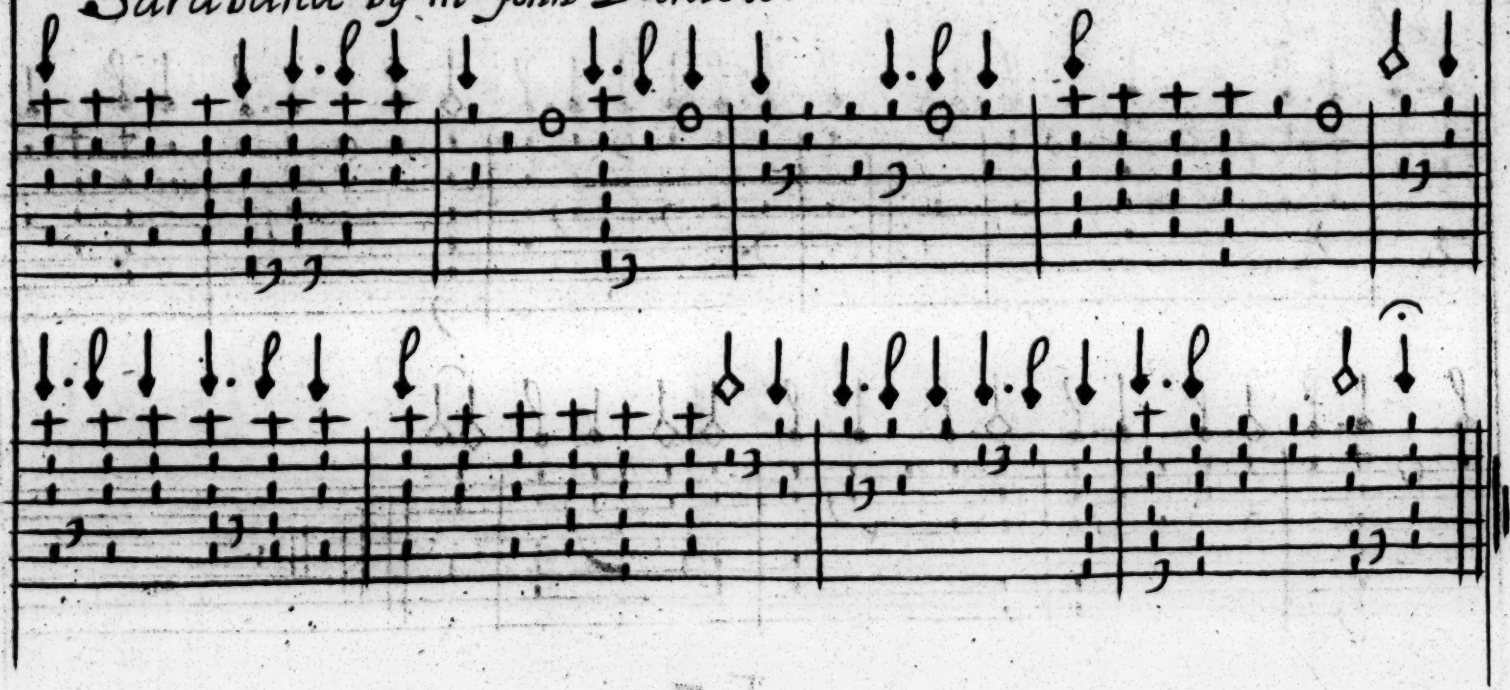
43

The Italian Courant

Lessons for the Flagilett



Saraband by mr John Banister

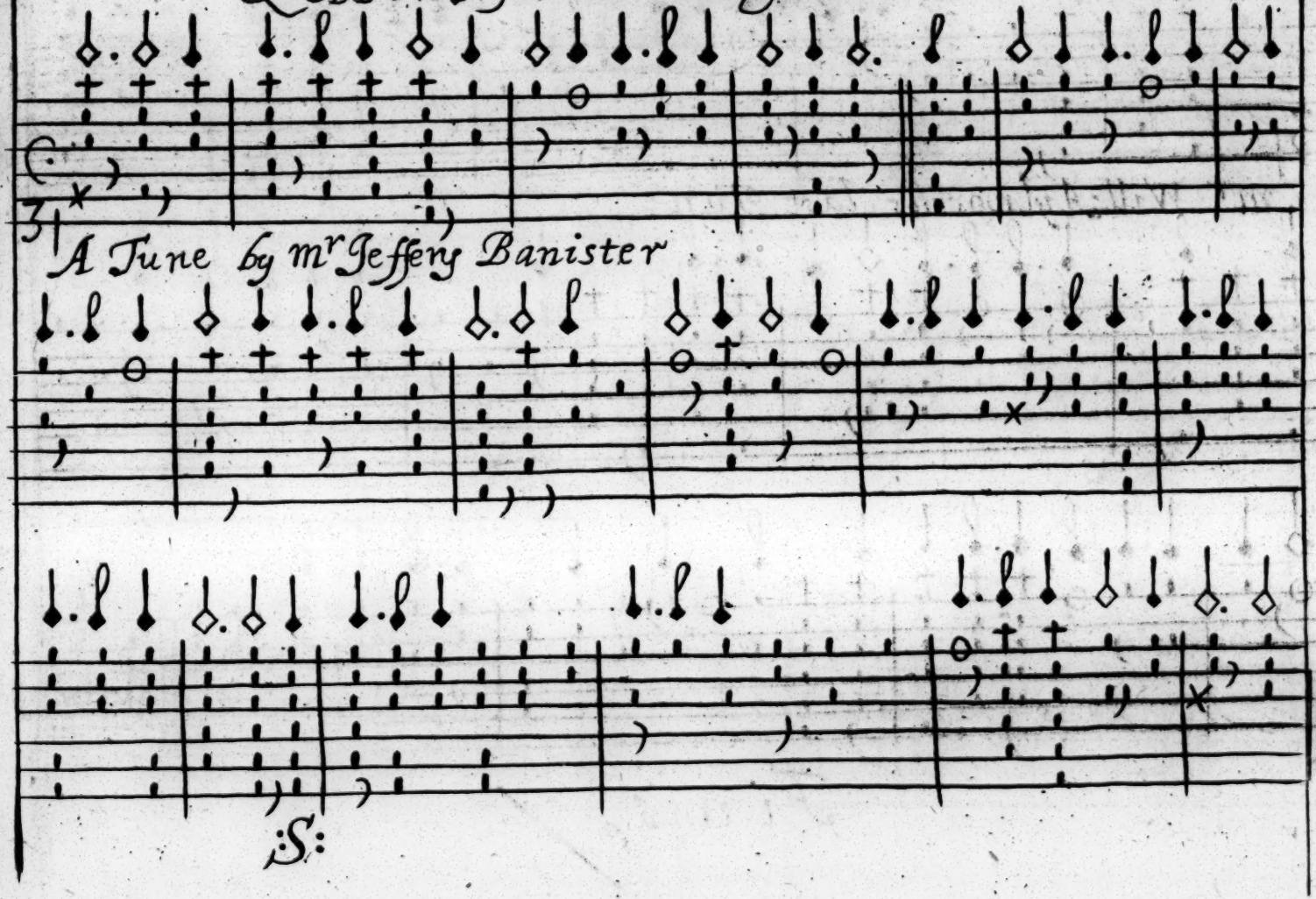


Lessons for the Flagilett

45

3

A Tune by mr Jeffery Banister



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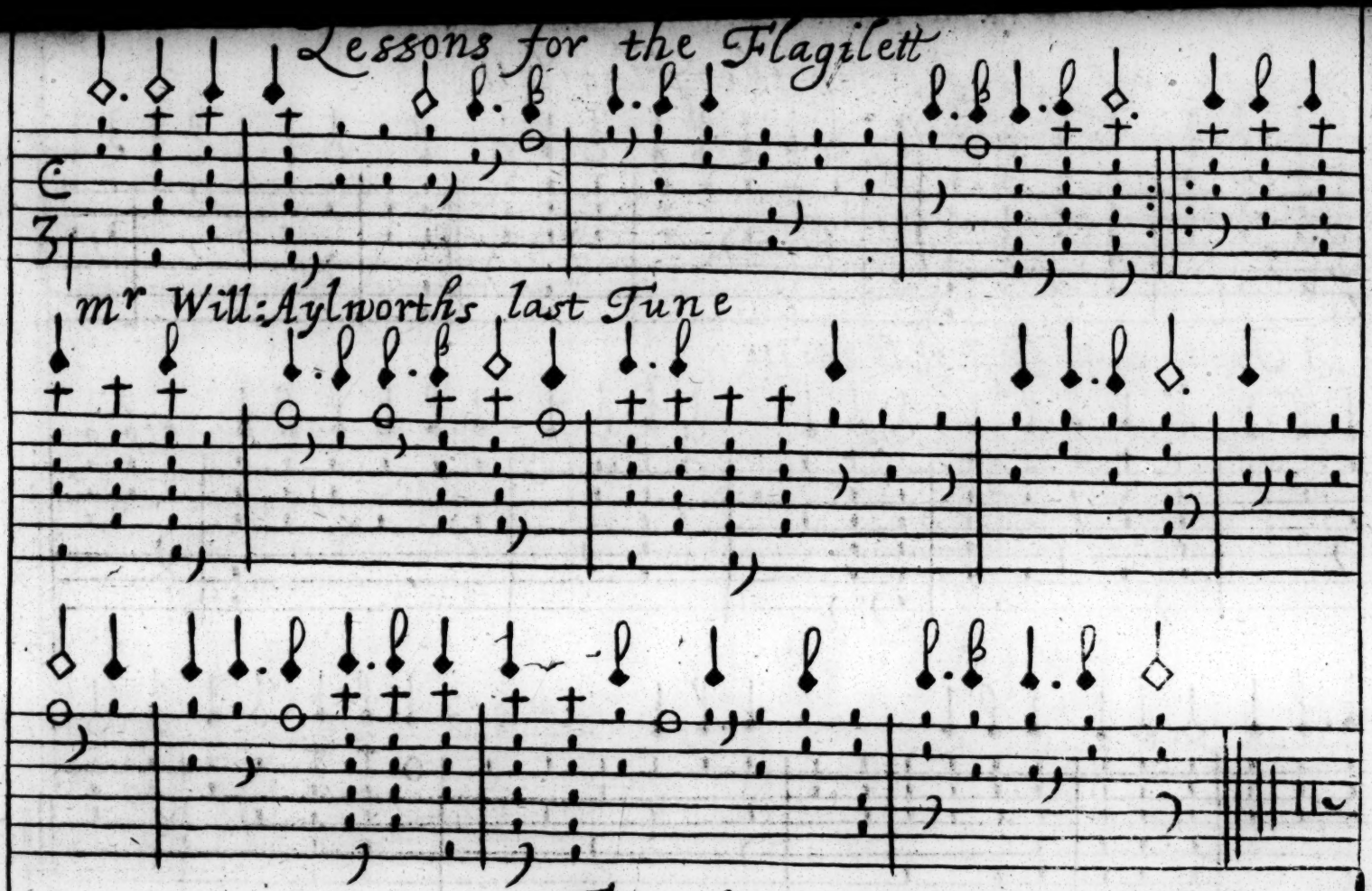


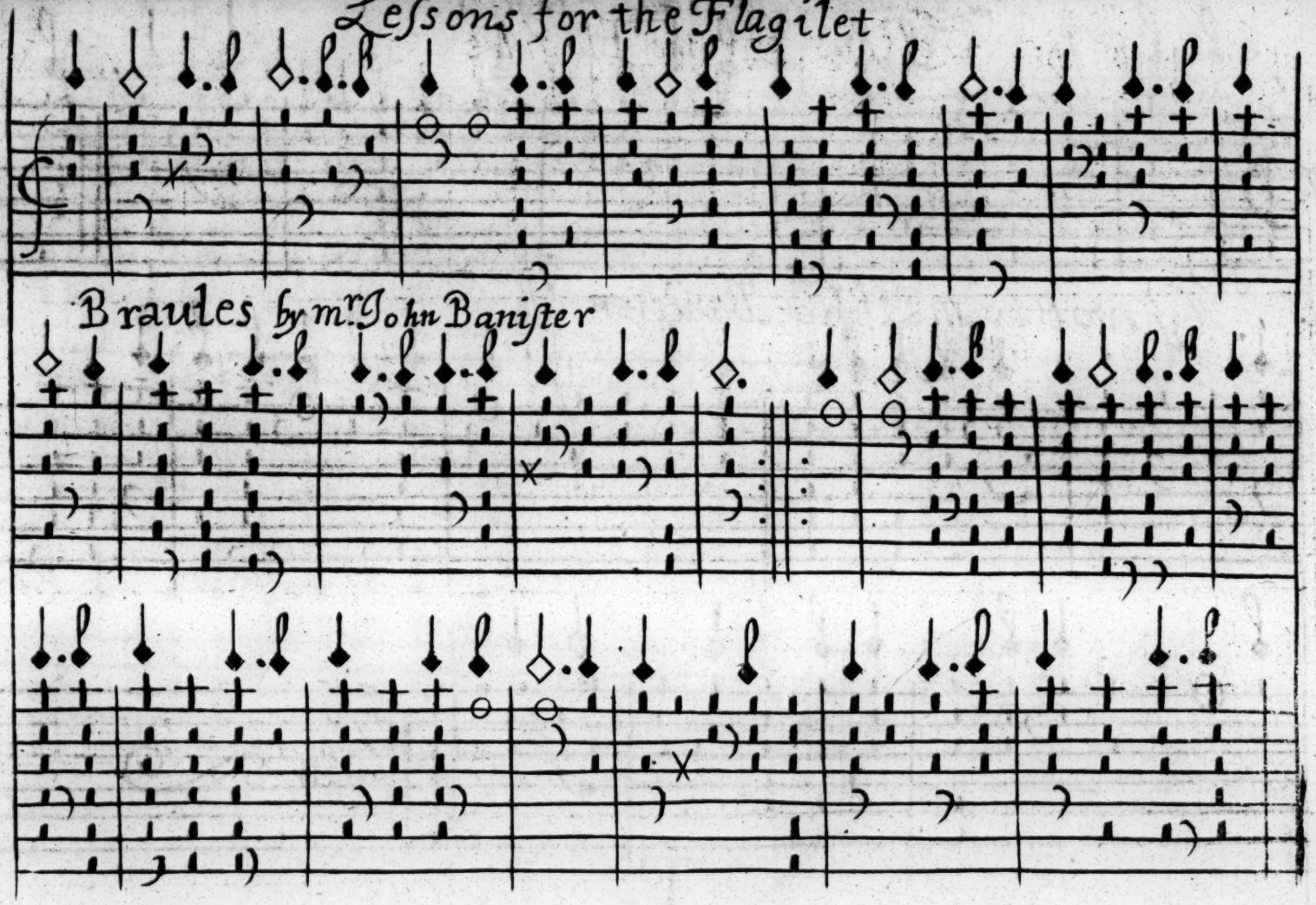
mr Will: Aylworths last Tune

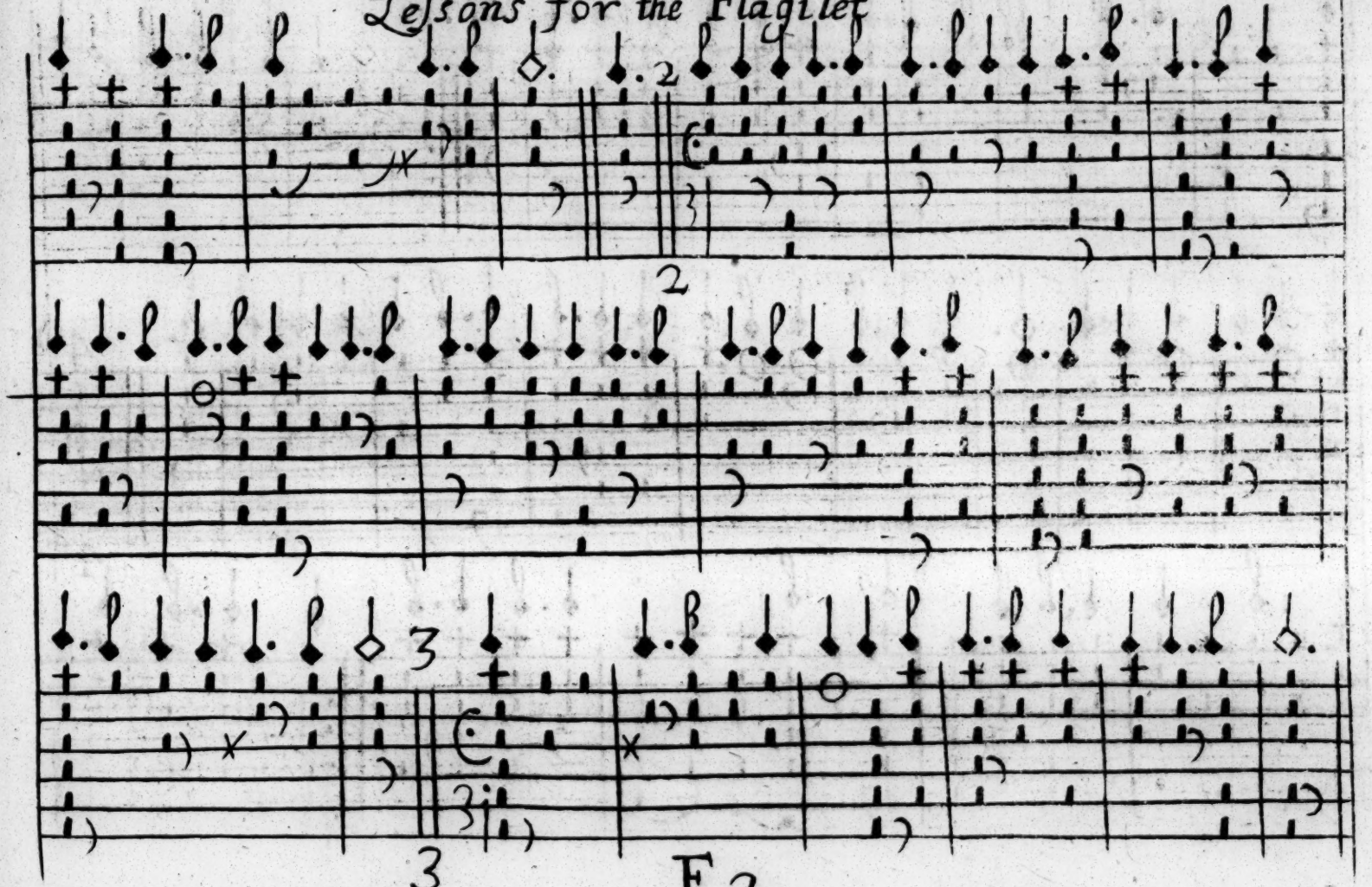
Finis.

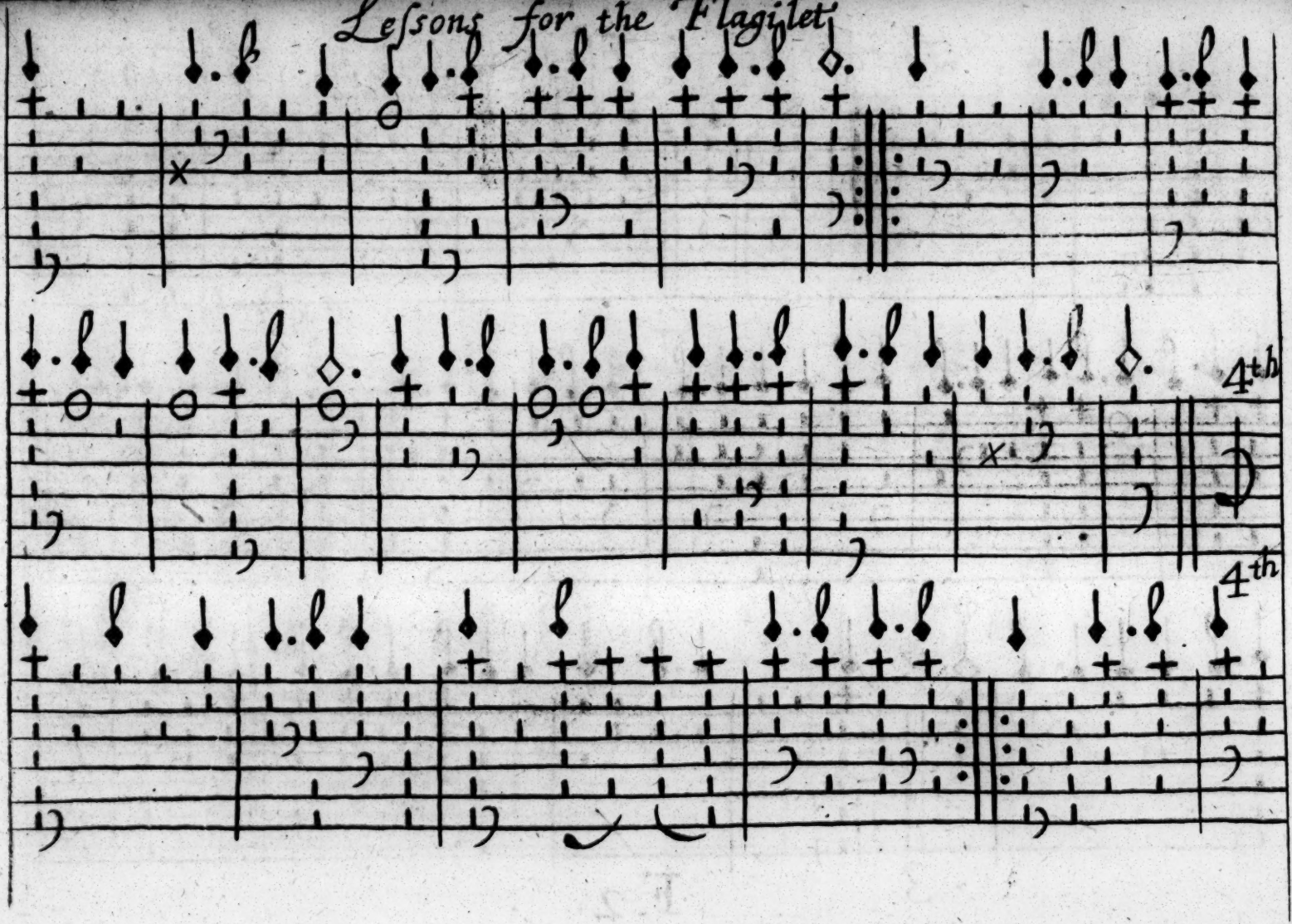
47

A Gavot by m.r John Banister

Braules by mr. John Banister






4th
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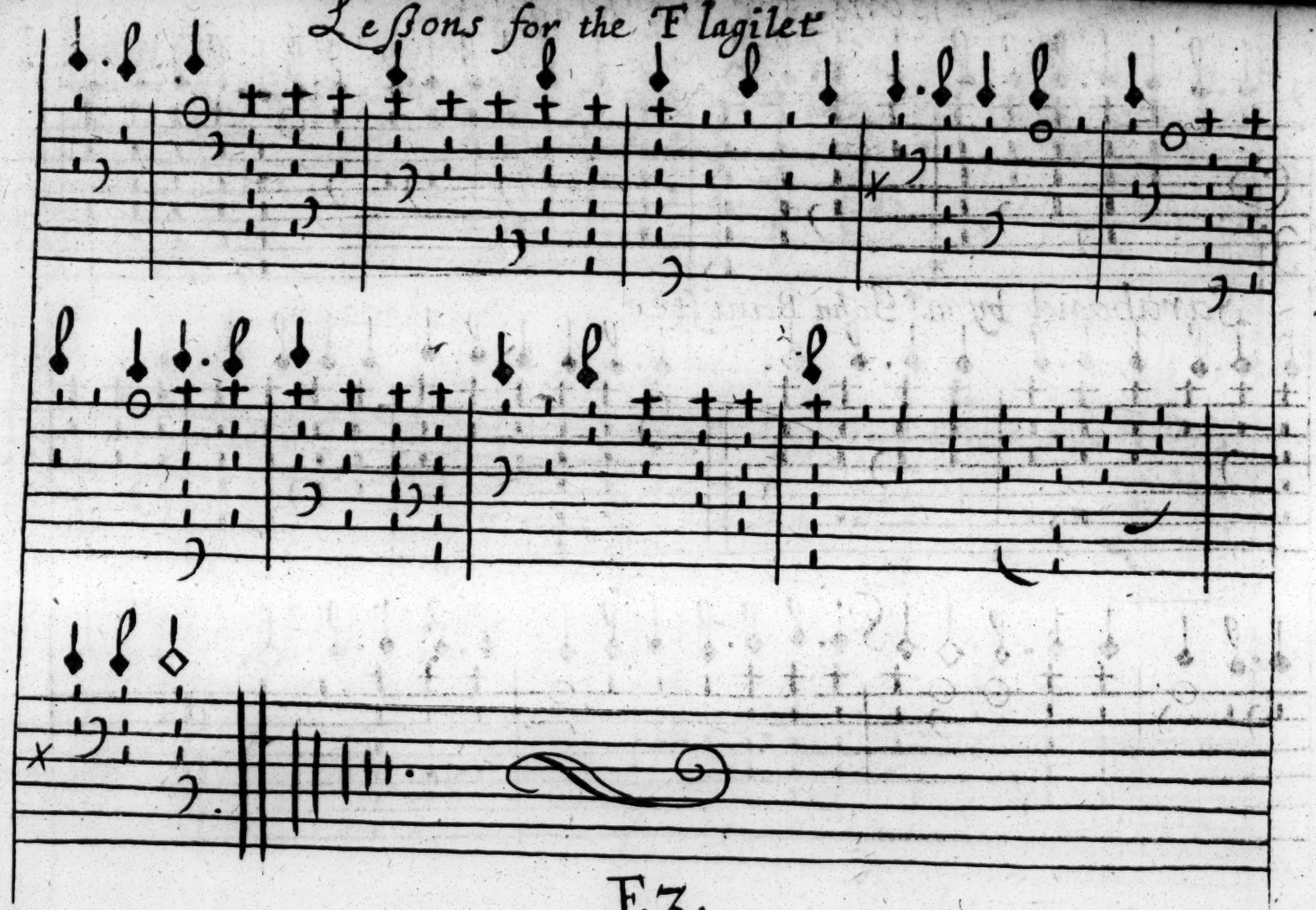
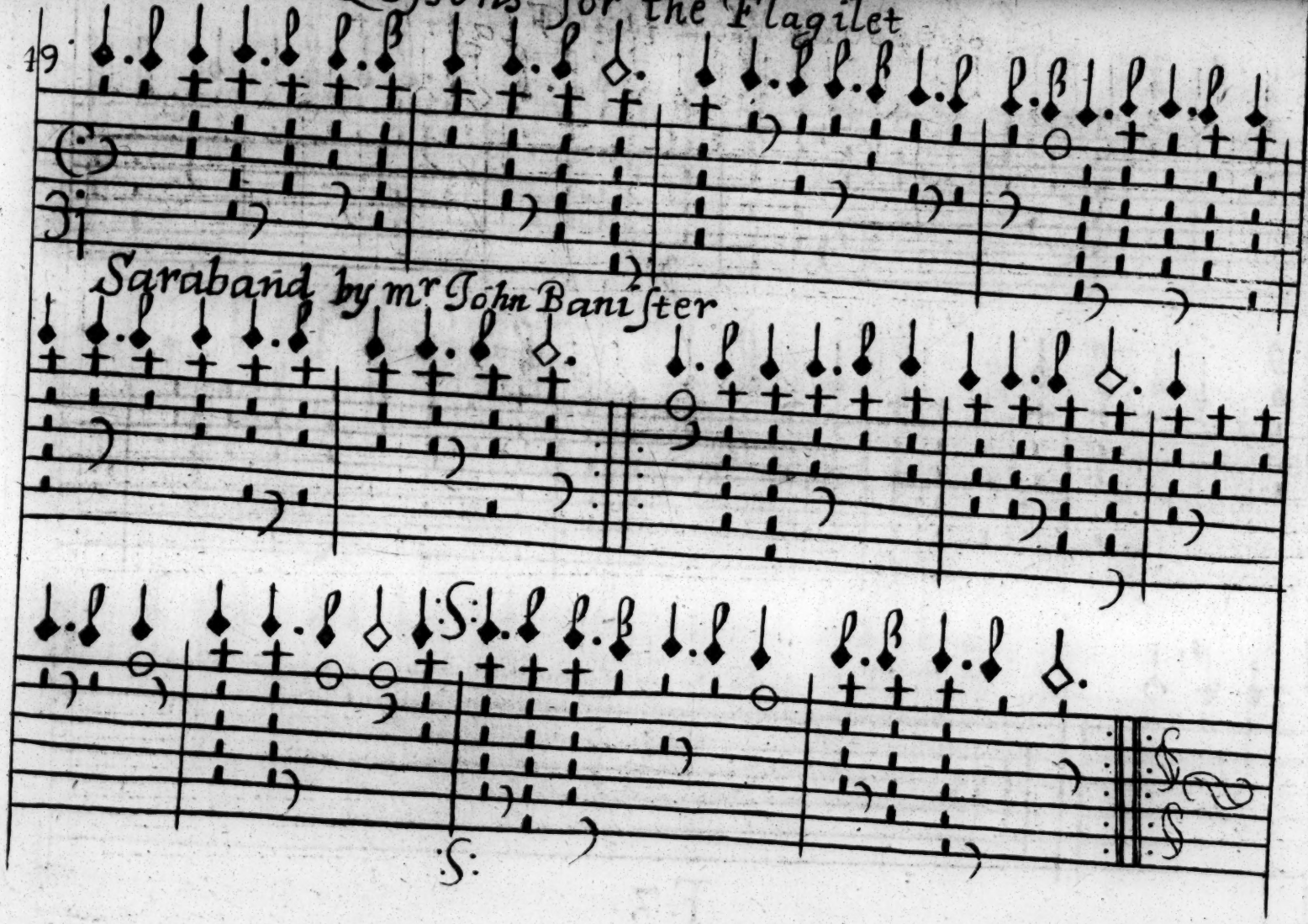
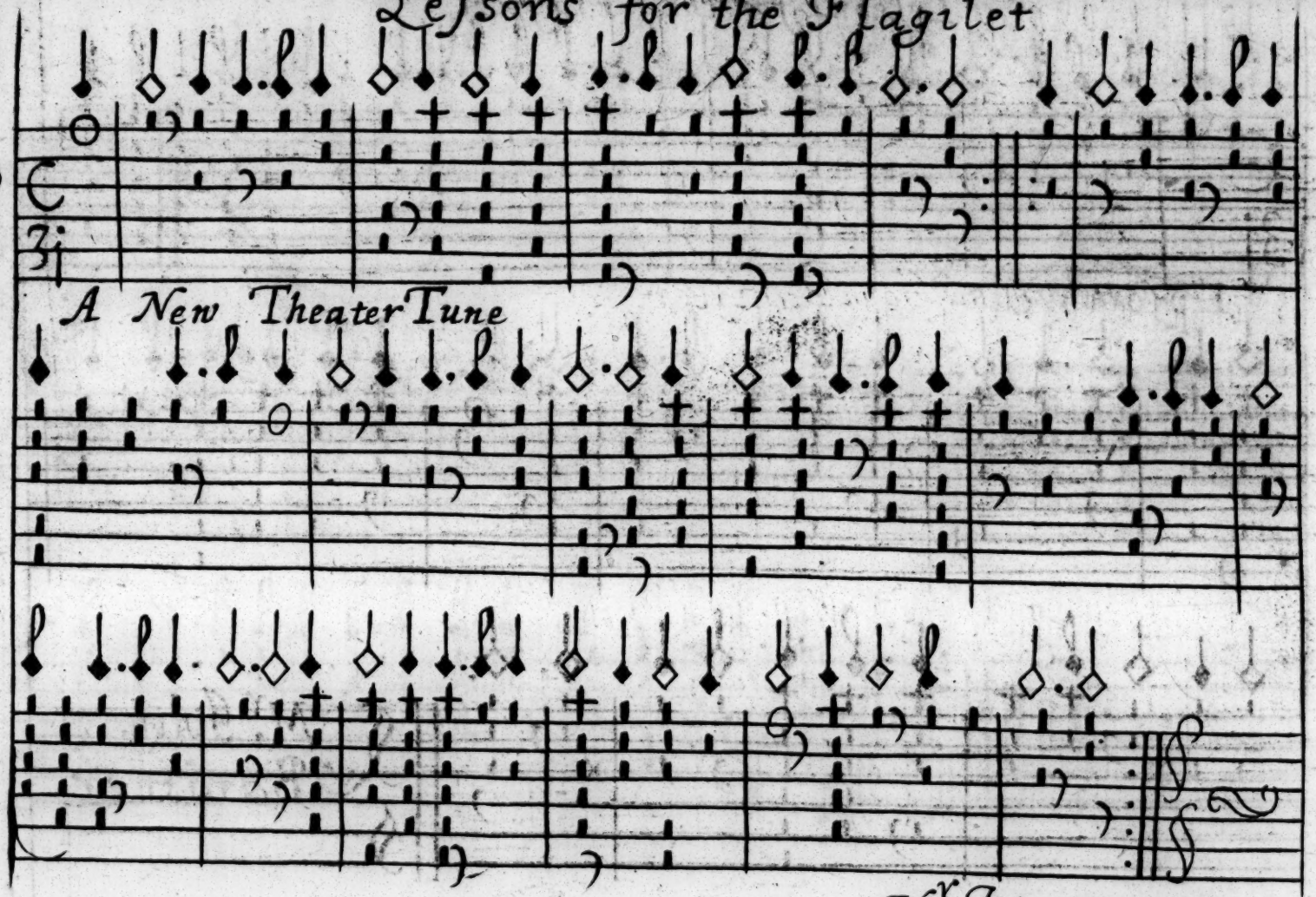
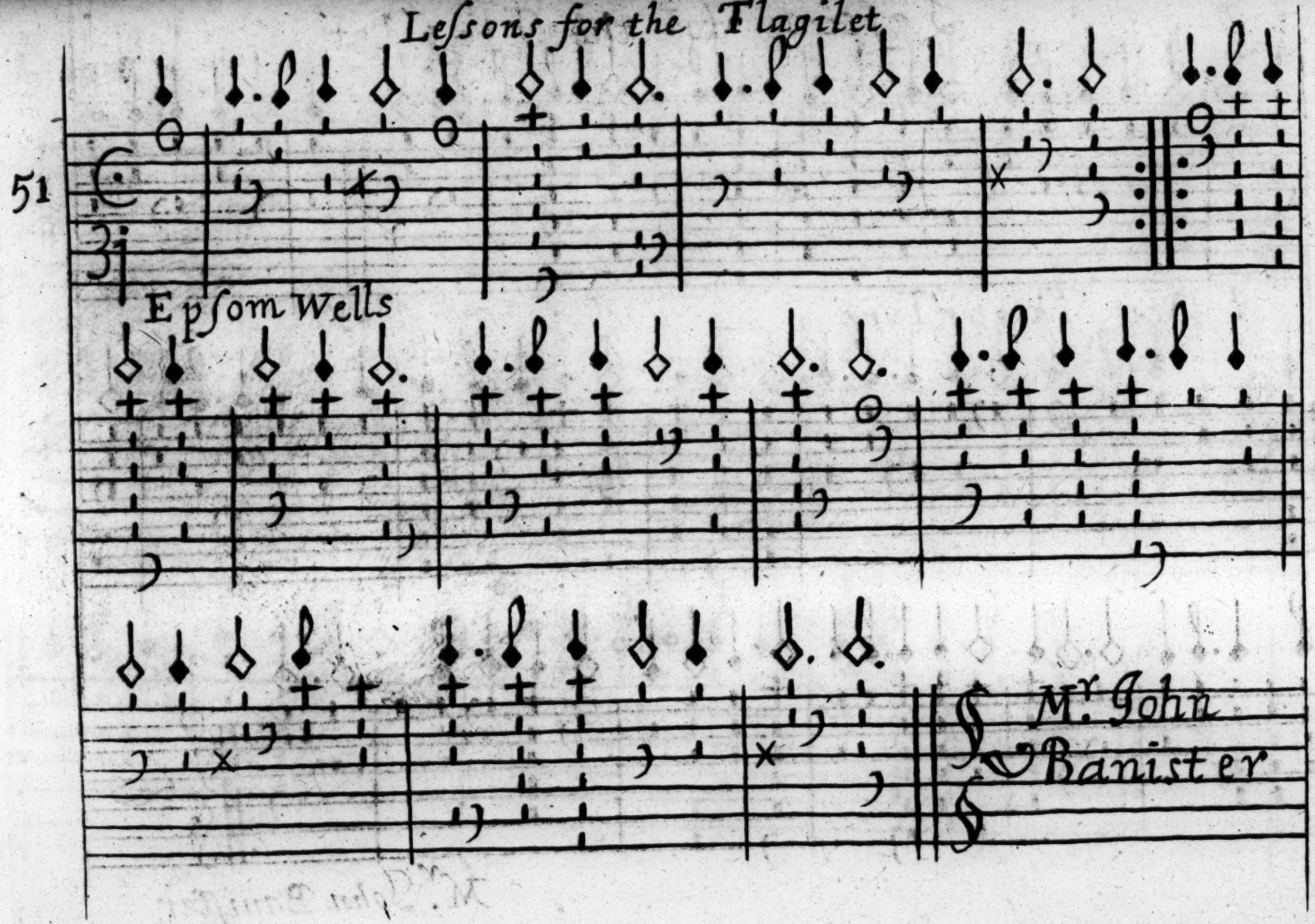


Saraband by mr John Banister



50



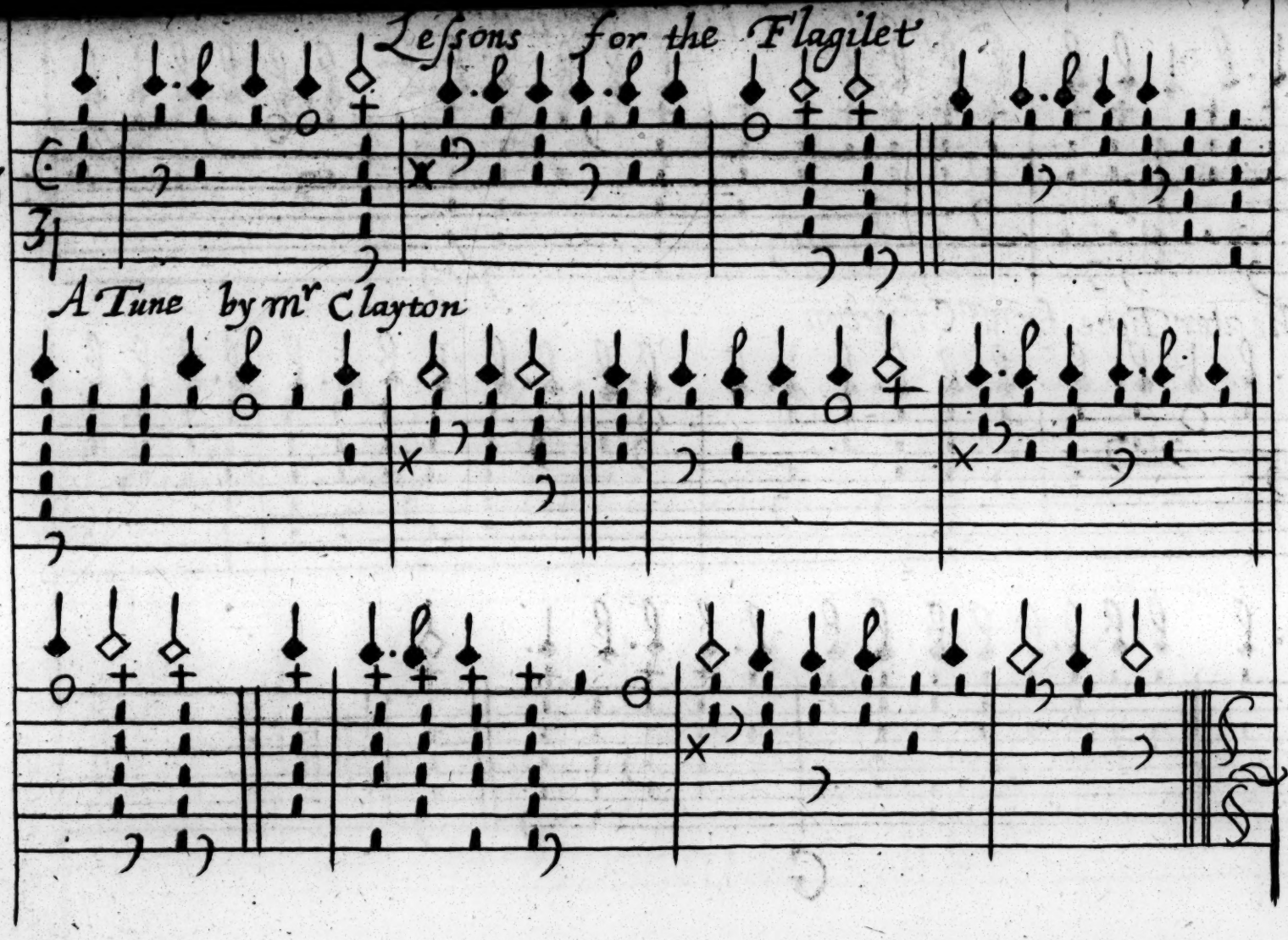

51
Epsom Wells
Mr. John
Banister

52

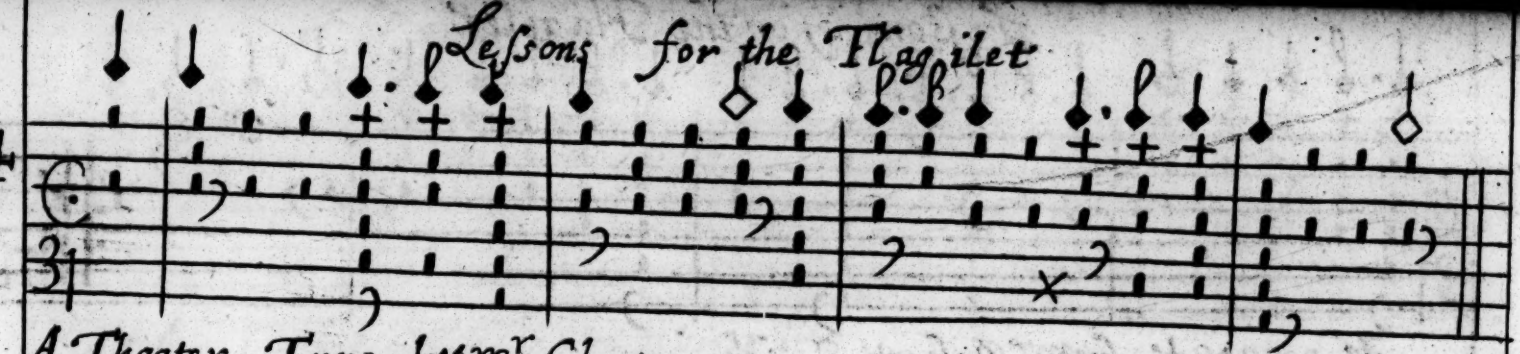
Theater Tune by Mr Clayton

53

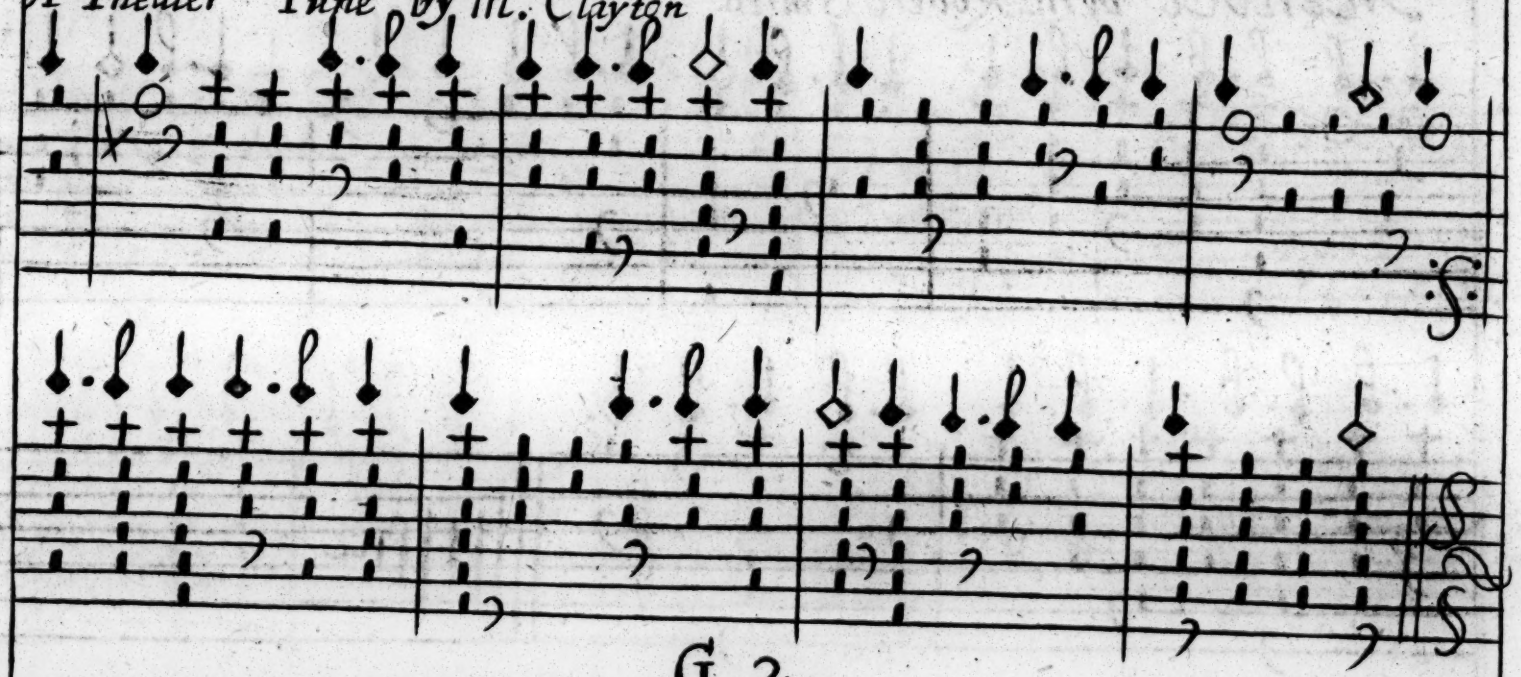
A Tune by mr Clayton



54

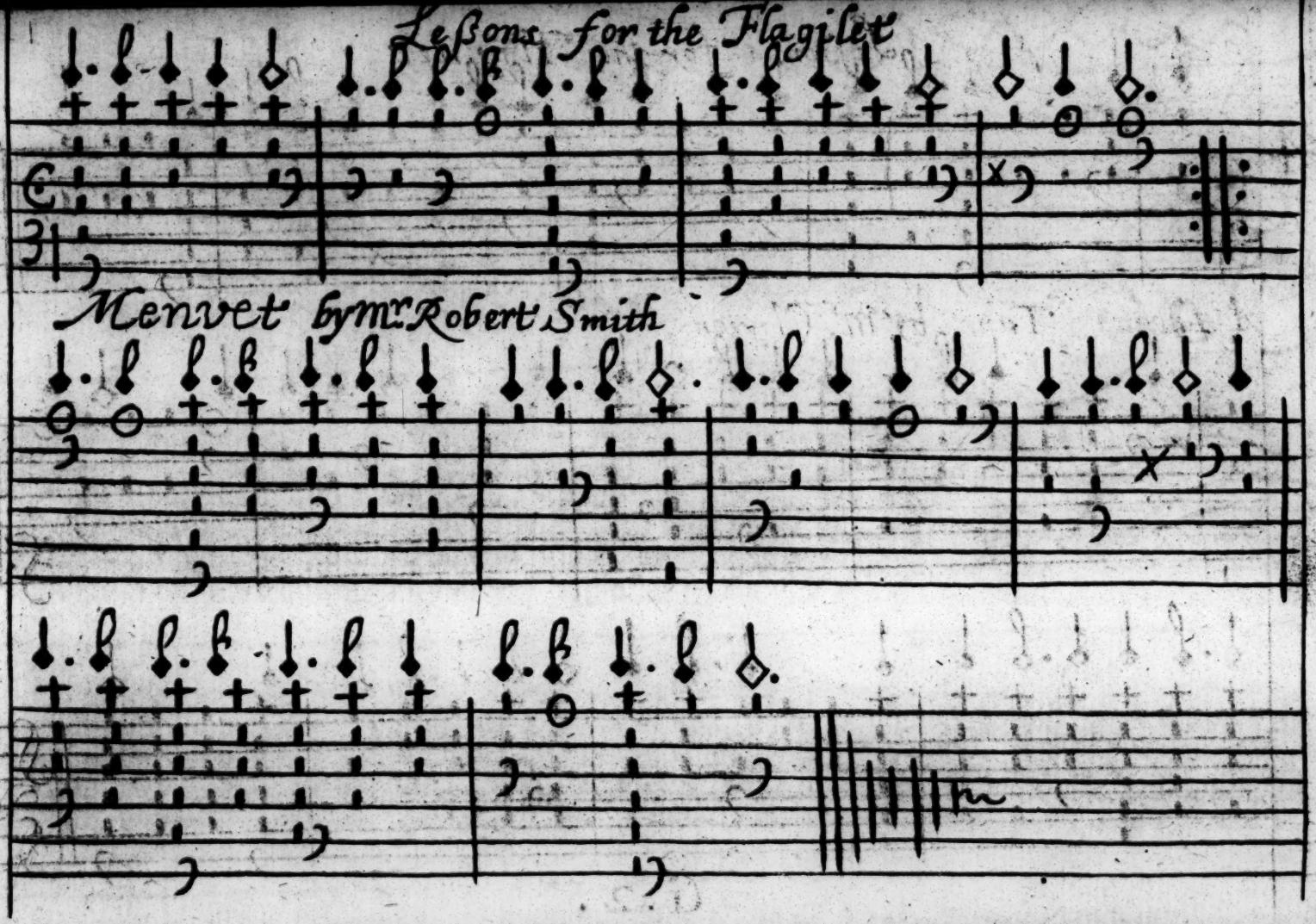


A Theater Tune by mr. Clayton



55

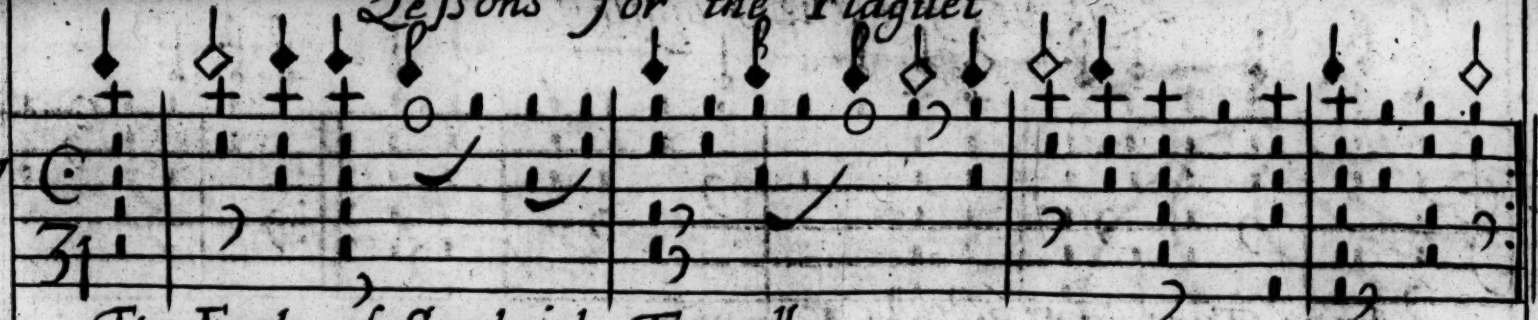
Menvet by Mr. Robert Smith



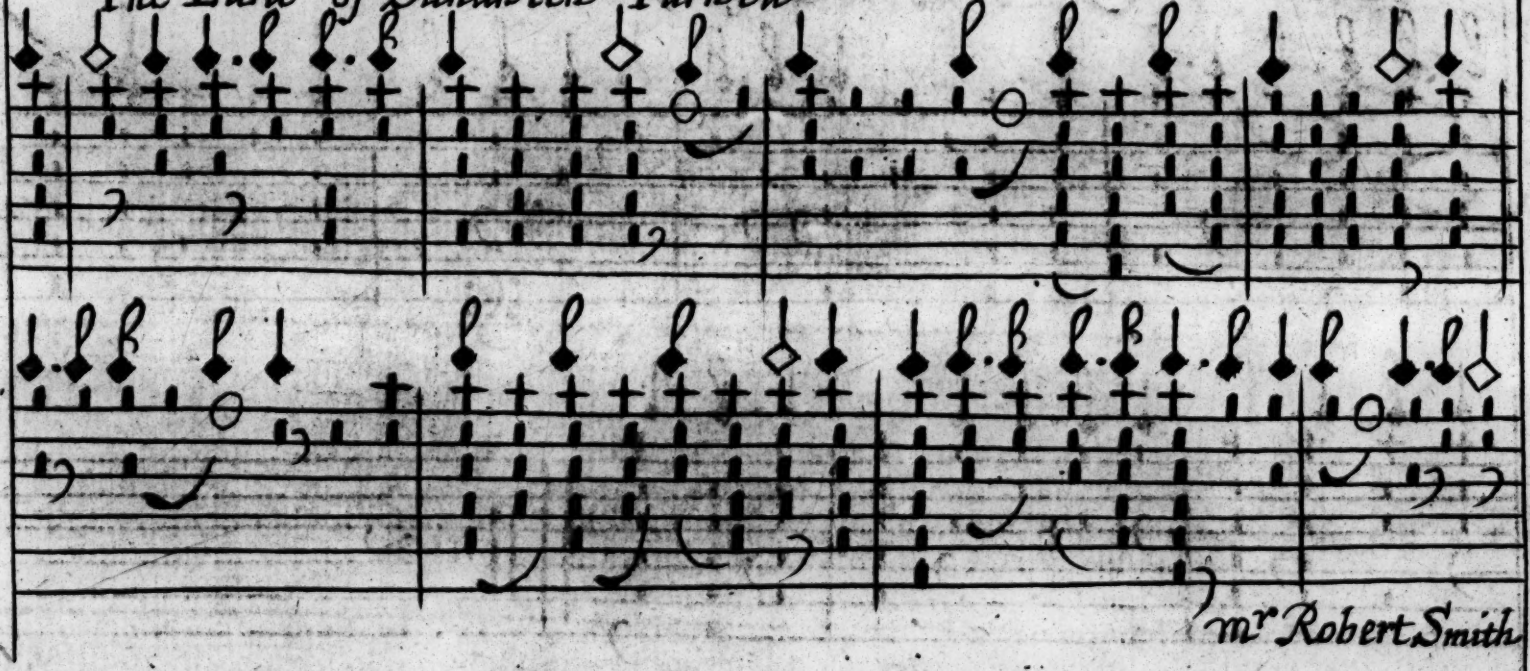
56

A new Tune by M.r Pelham Humphrys

57



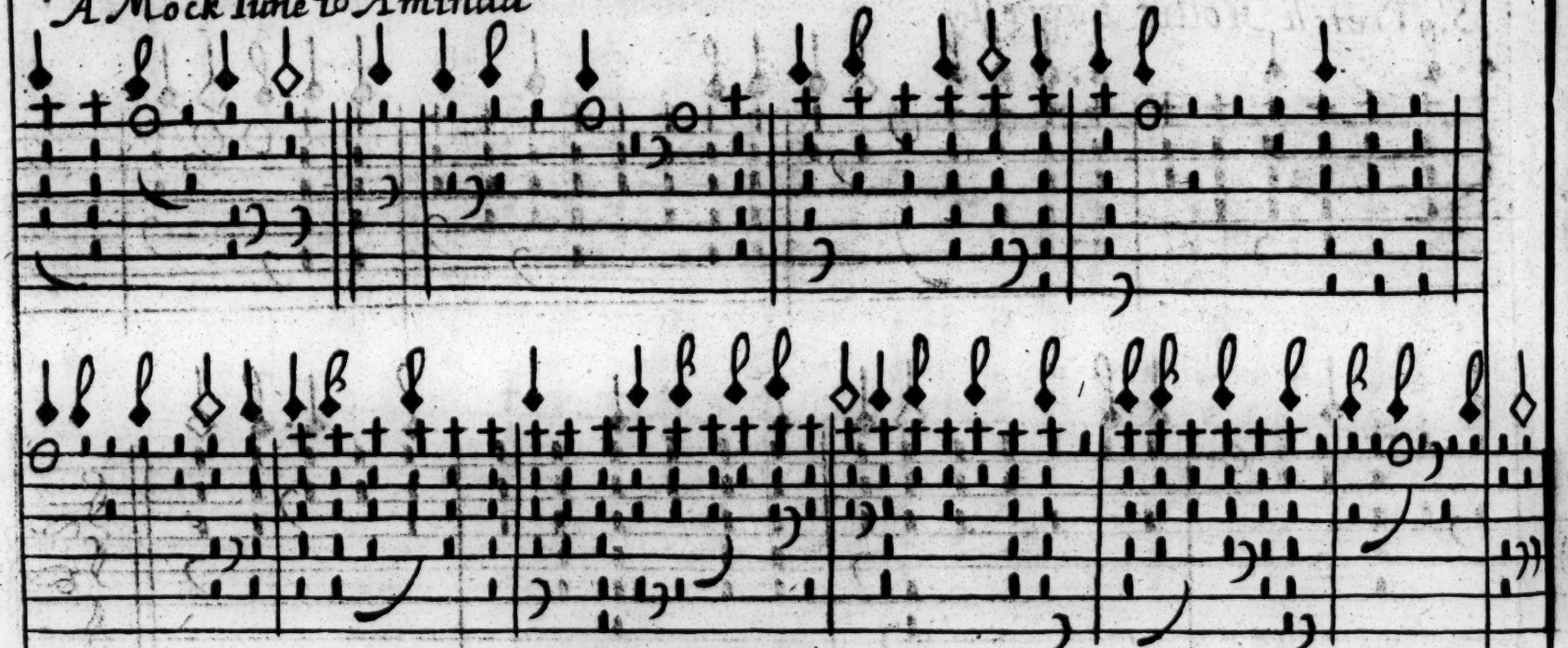
The Earle of Sandwich Farwell



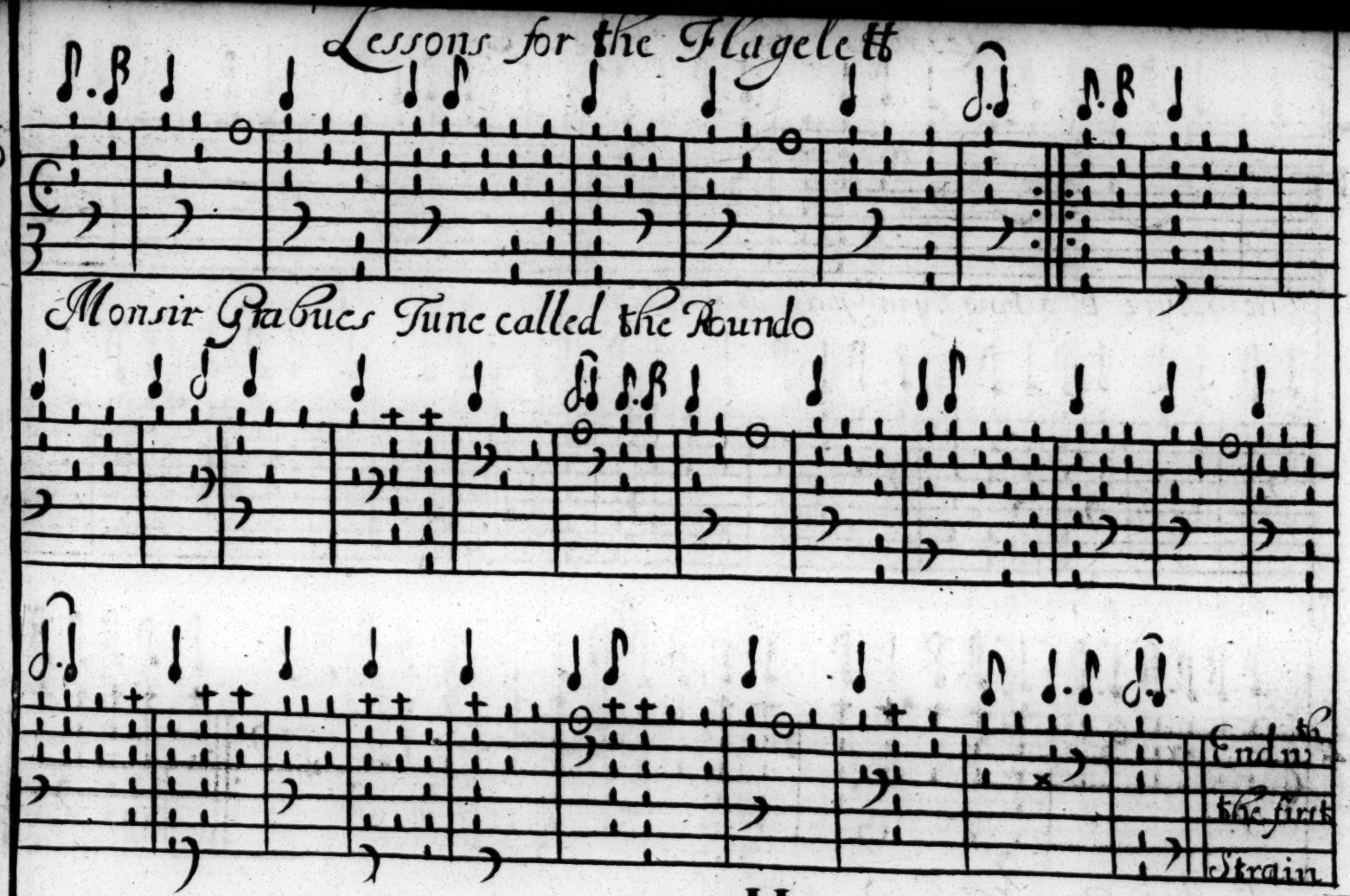
mr Robert Smith

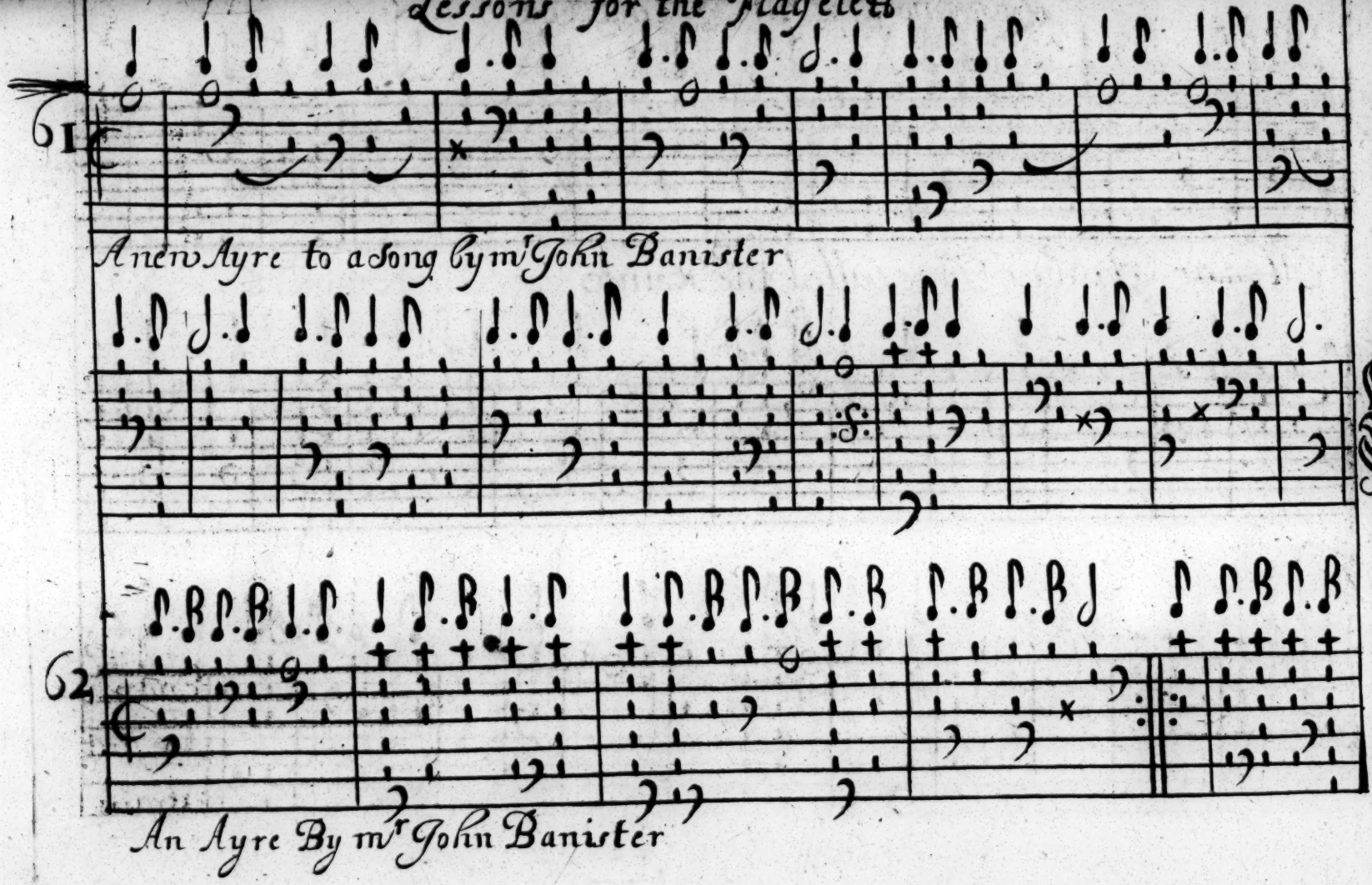
S.r Fretch Hollis Farwell

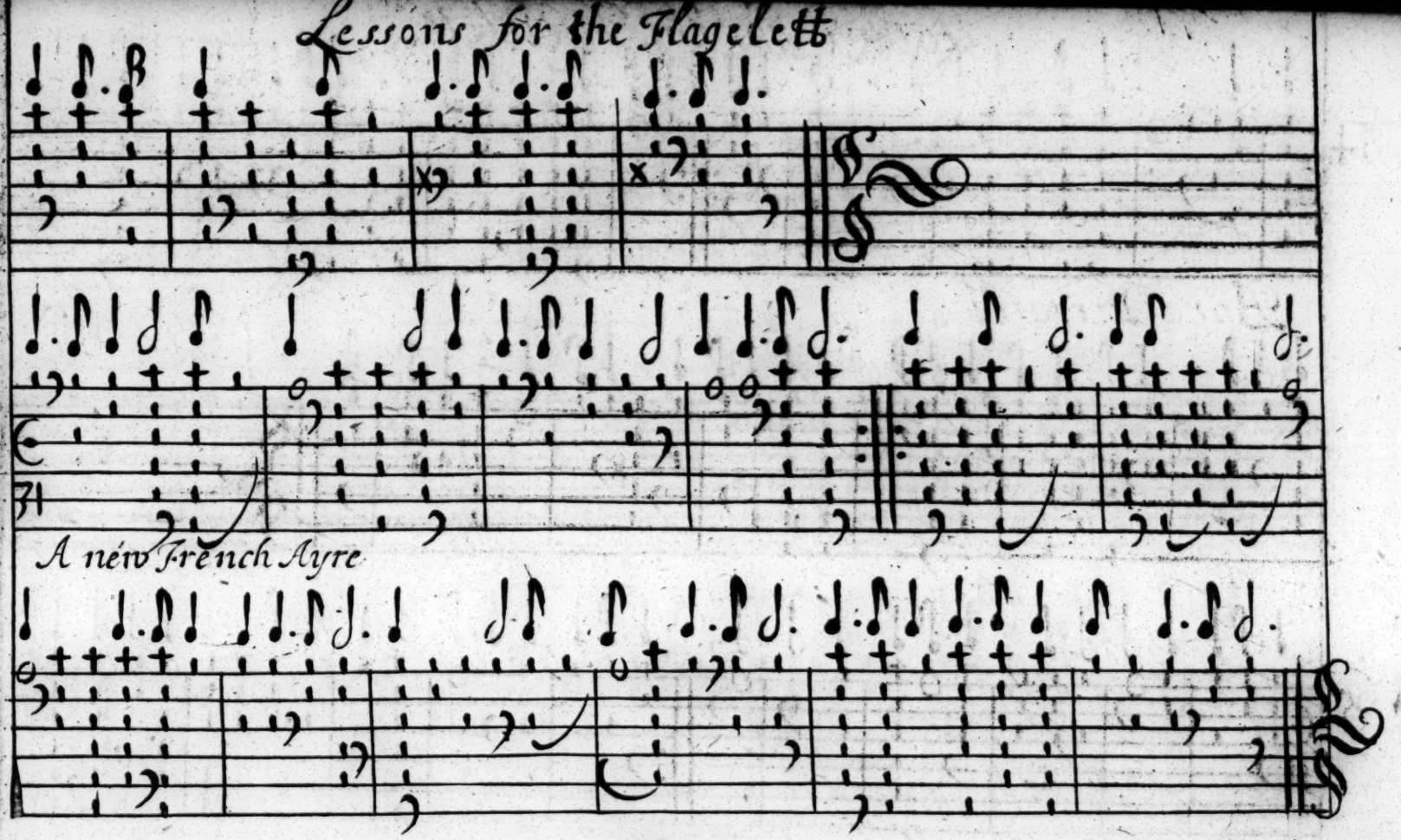
A Mock Tune to Aminda



FINIS.


Monsir Grabues Tune called the Roundo
End of the first Strain


61
A new Ayre to a song by mr John Banister
62
An Ayre By mr John Banister


63
A new French Ayre

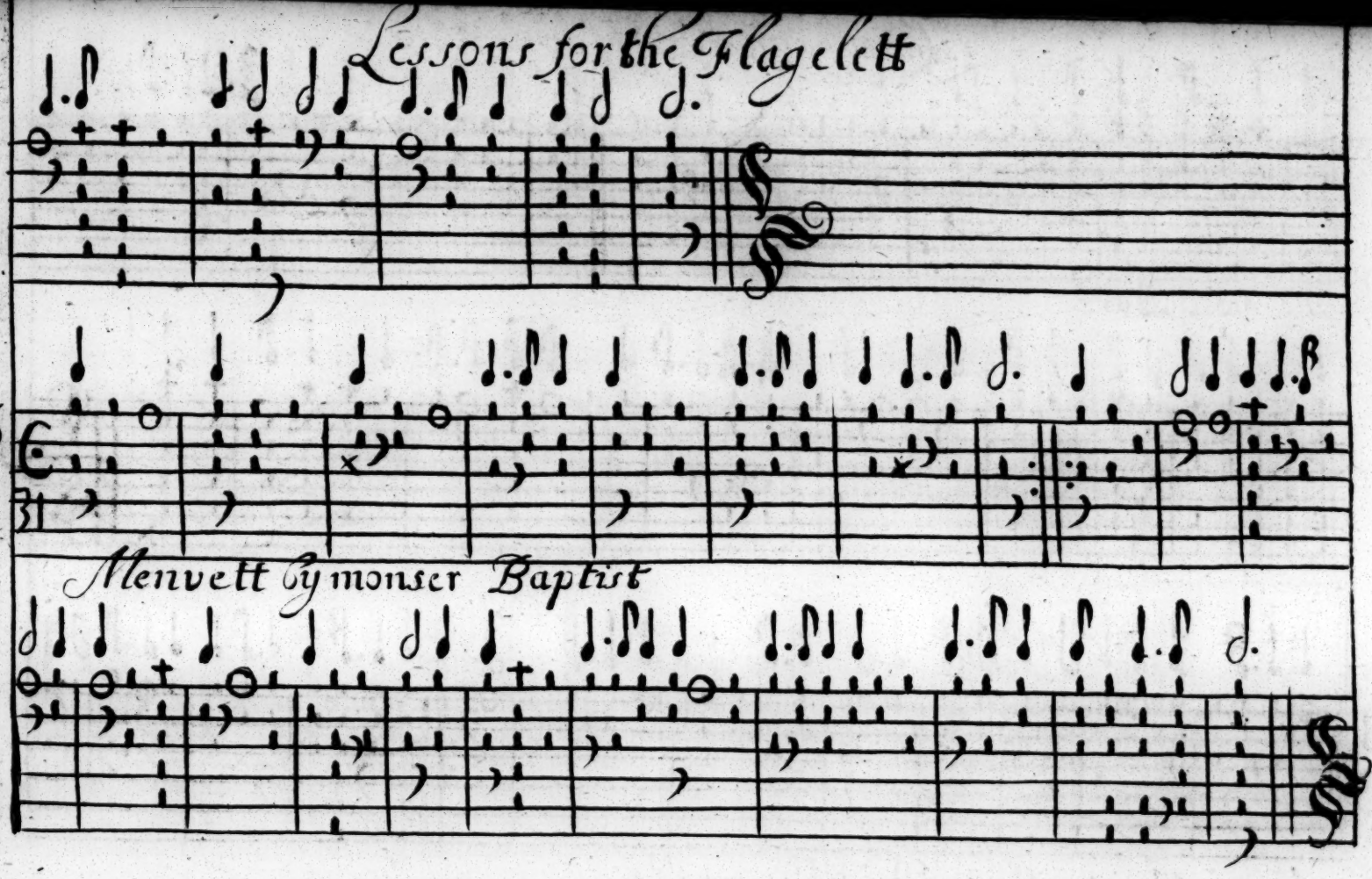
64

Bore Versaille

65

Menuett Royall

Lessons for the Flagelett

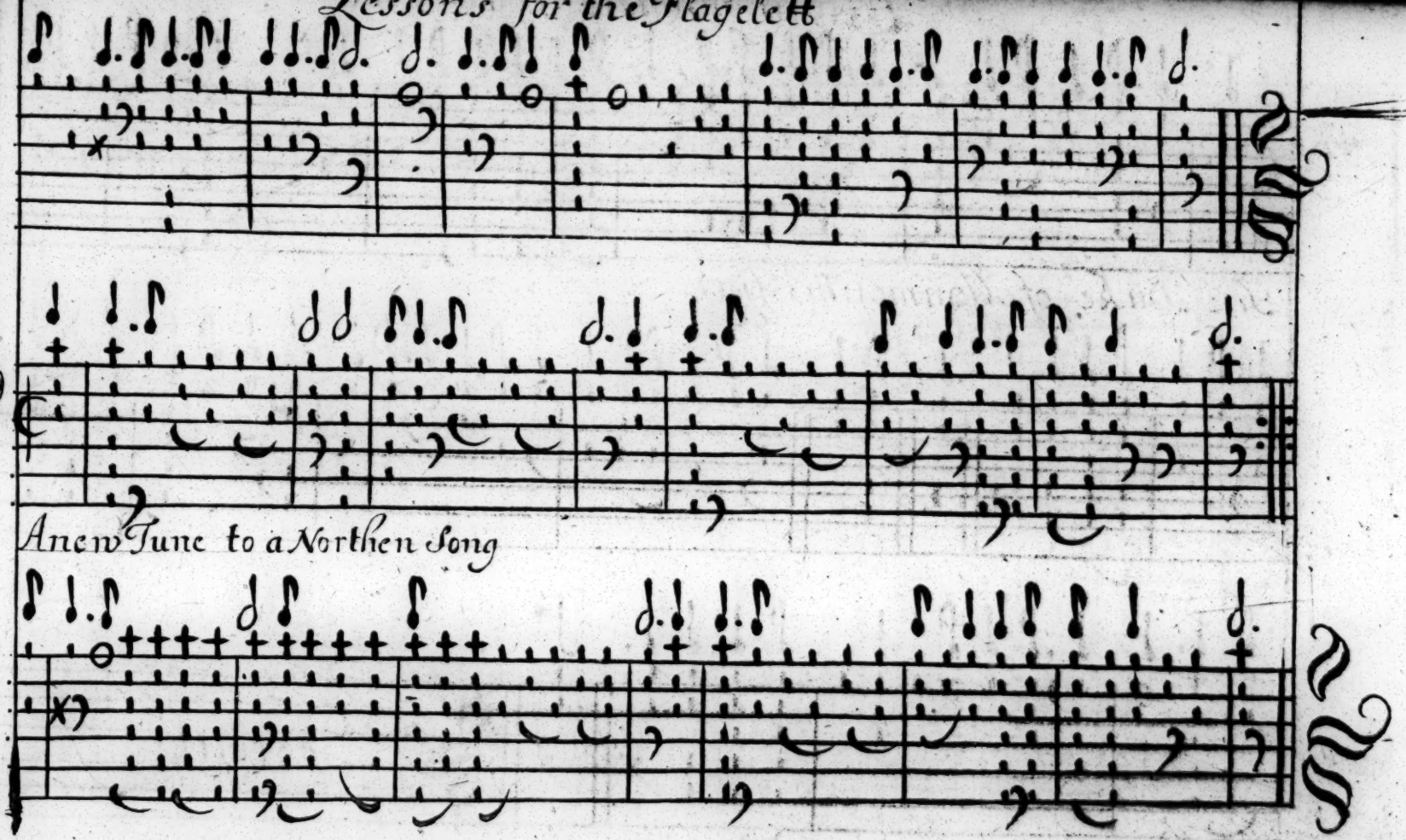


67

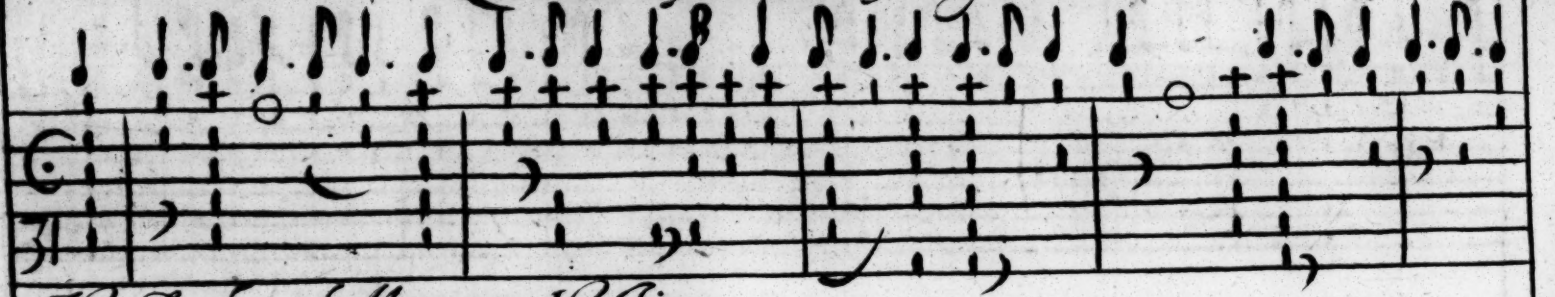
The new Bore

68

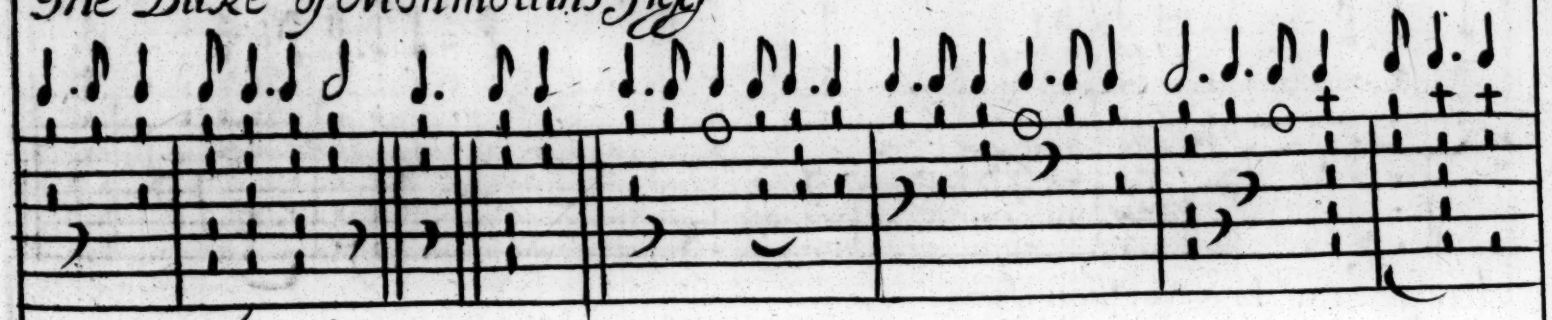
A new Theater Tune By Mr Peasable

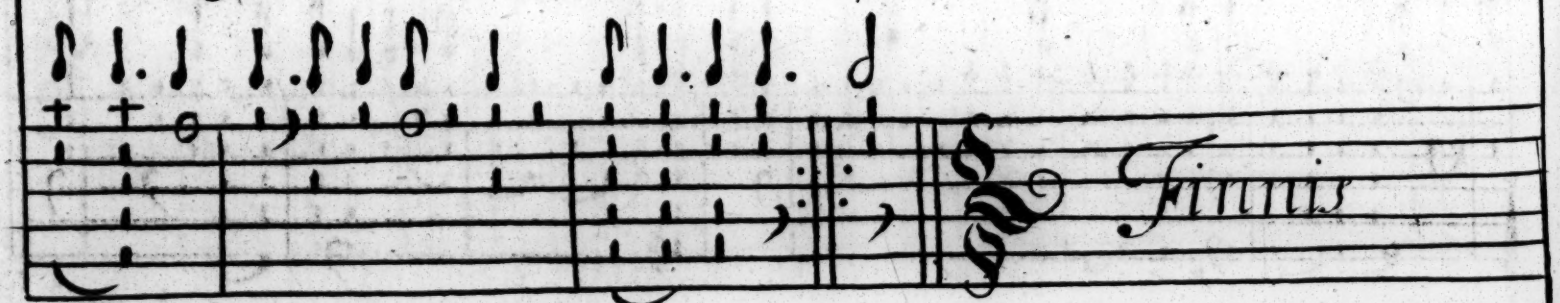

69
A new Tune to a Northen Song

70



The Duke of Monmouths Jigg





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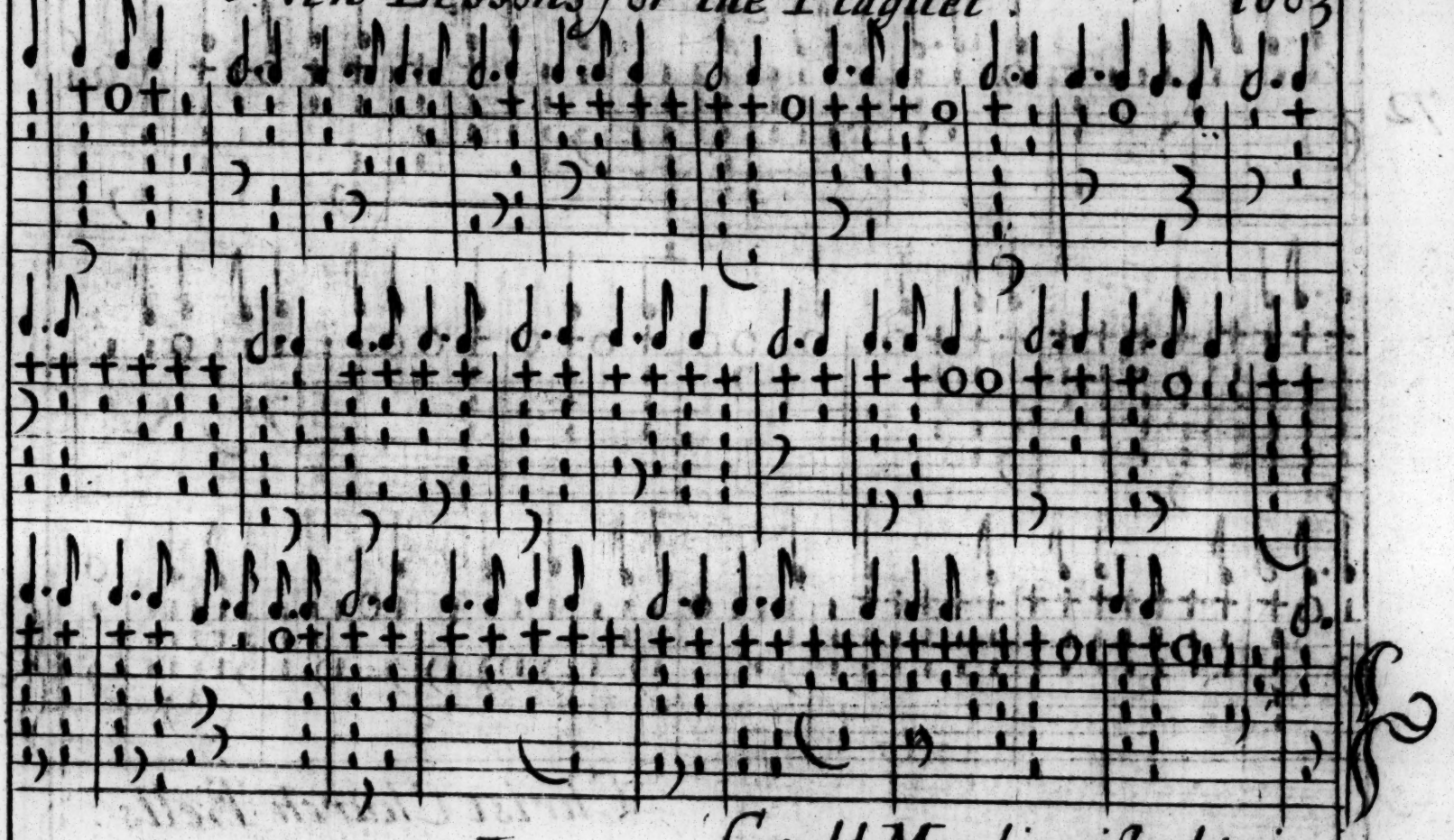
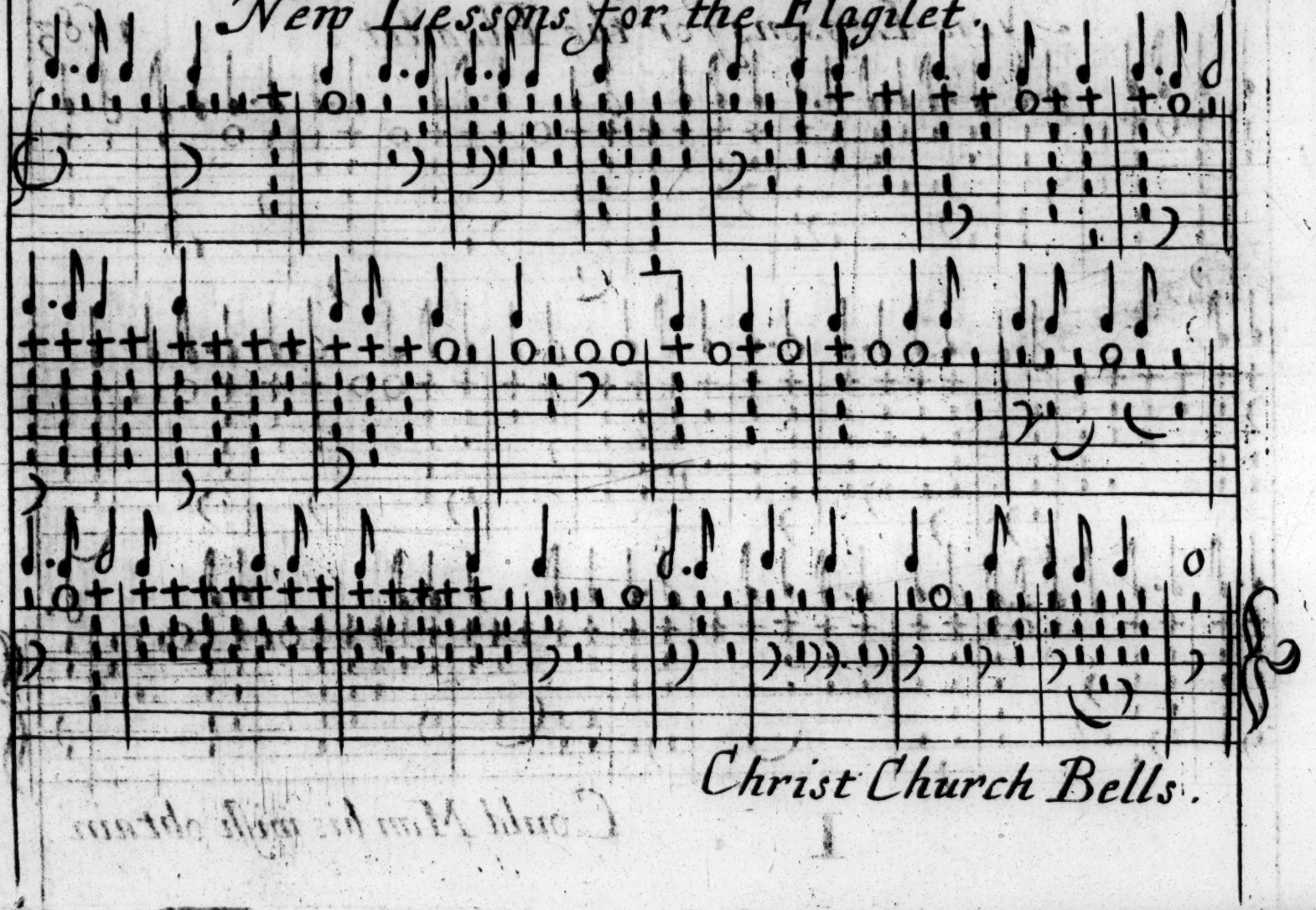
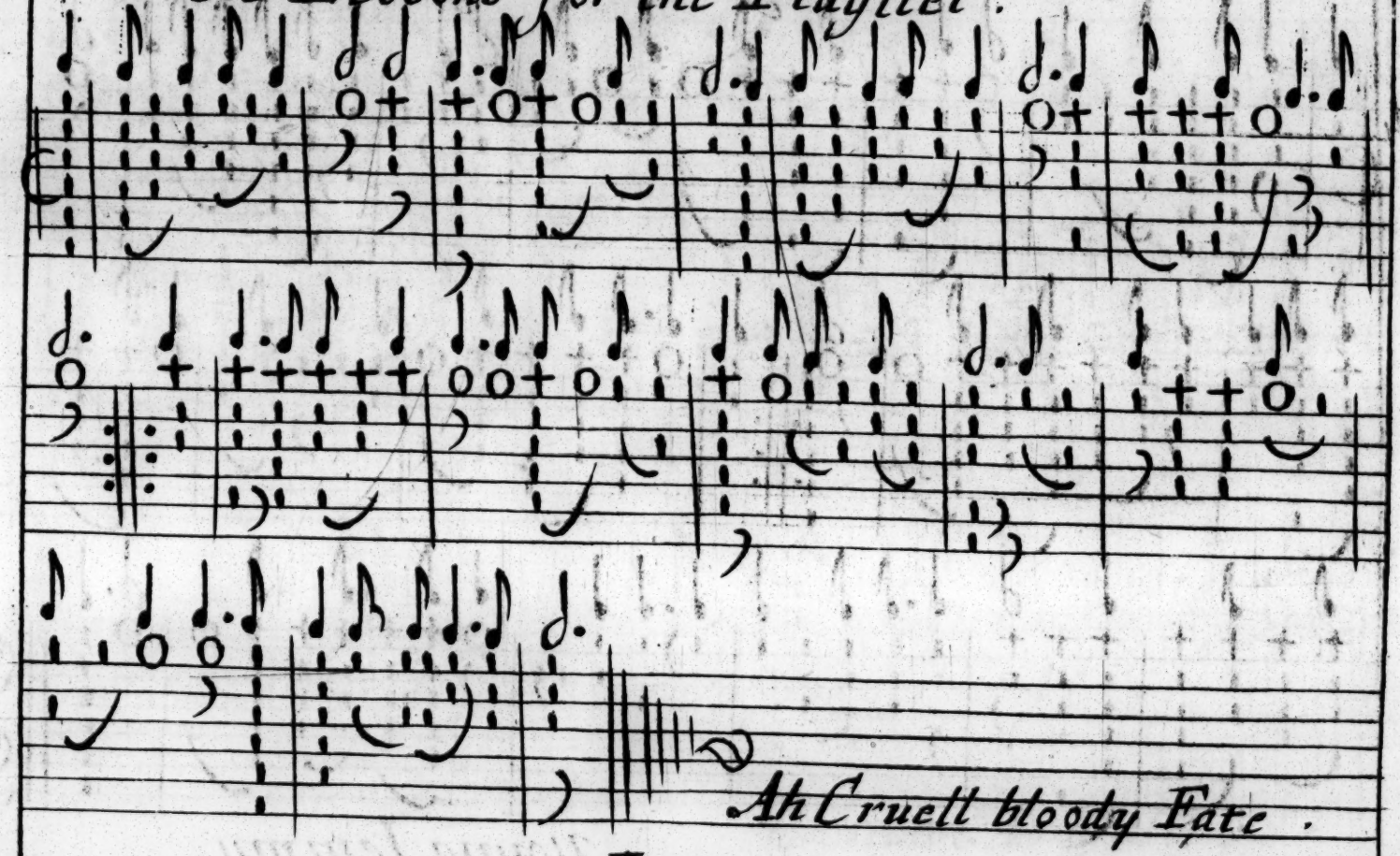
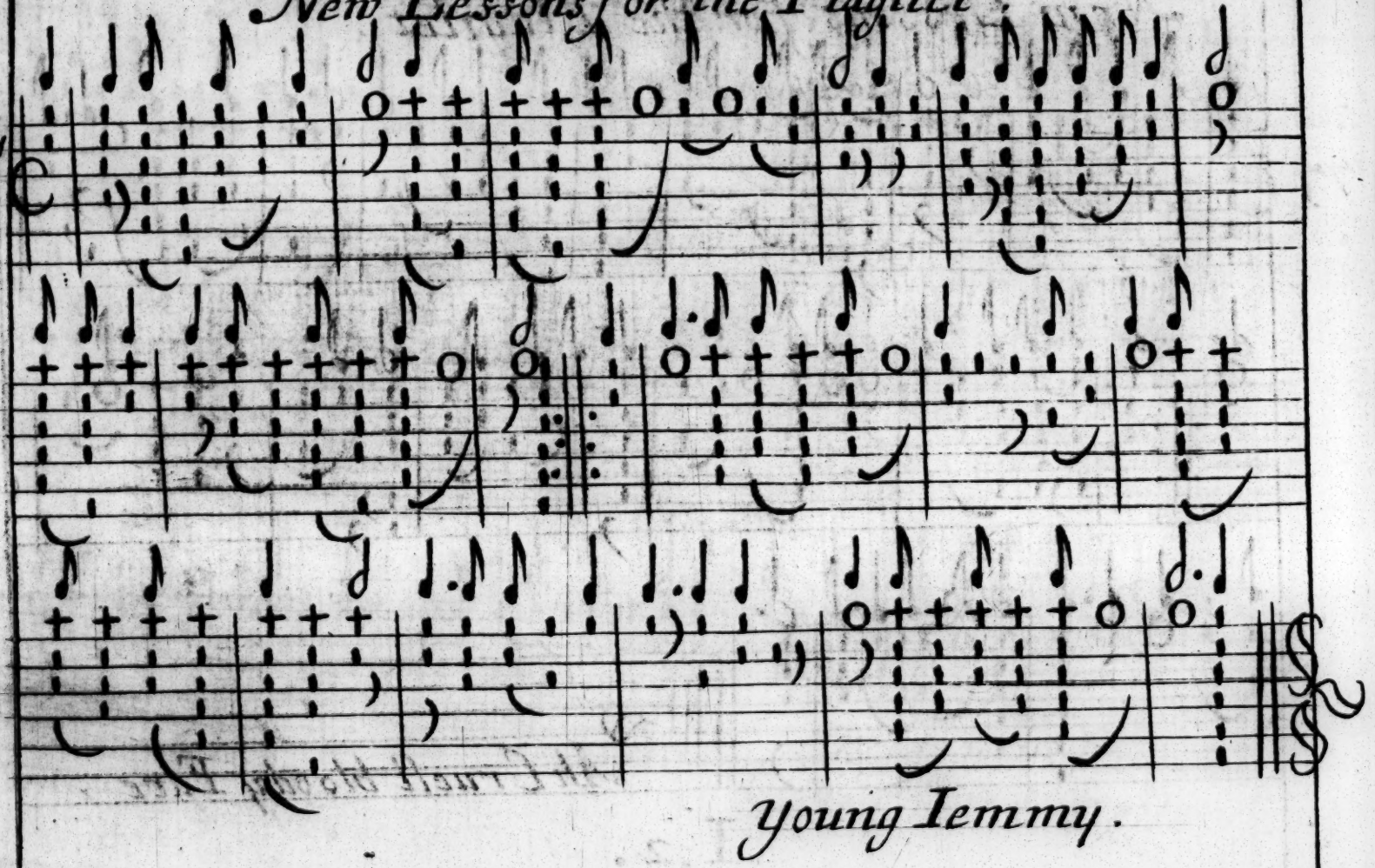


I. Could Man his wish obtain.

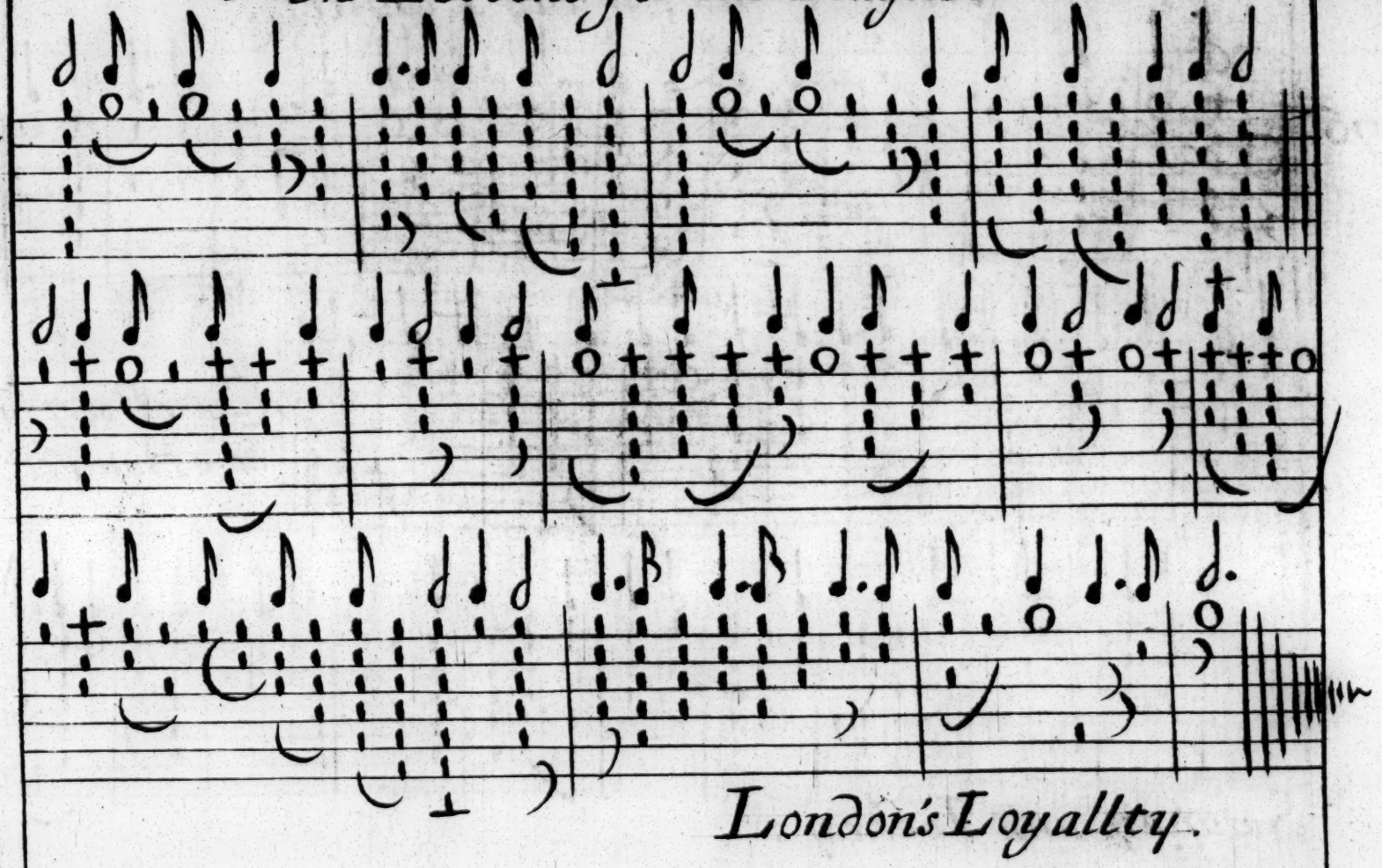


Christ Church Bells.


Ah Cruell bloody Fate.



Young Iemmy.



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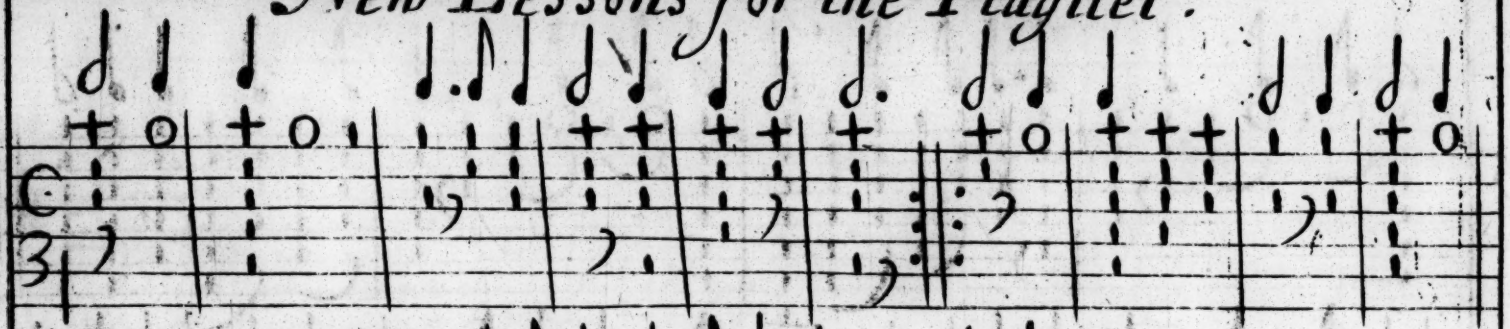

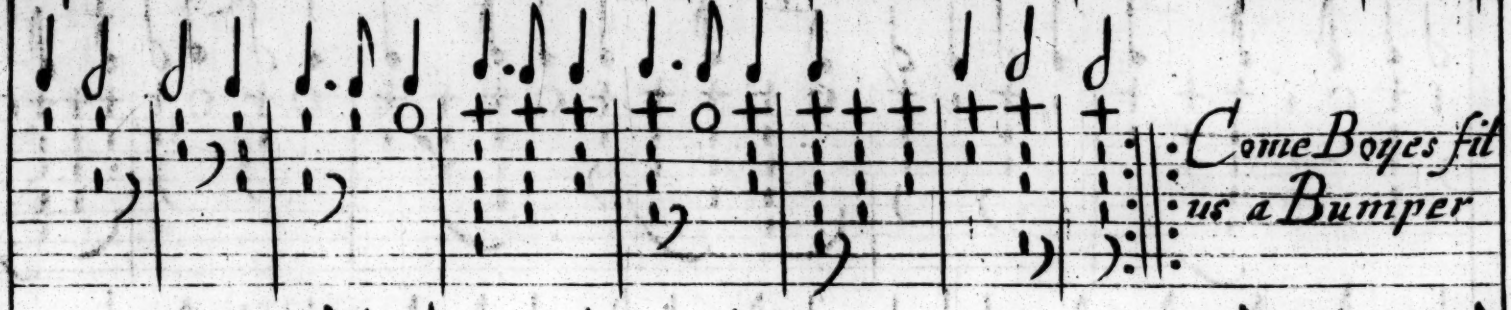

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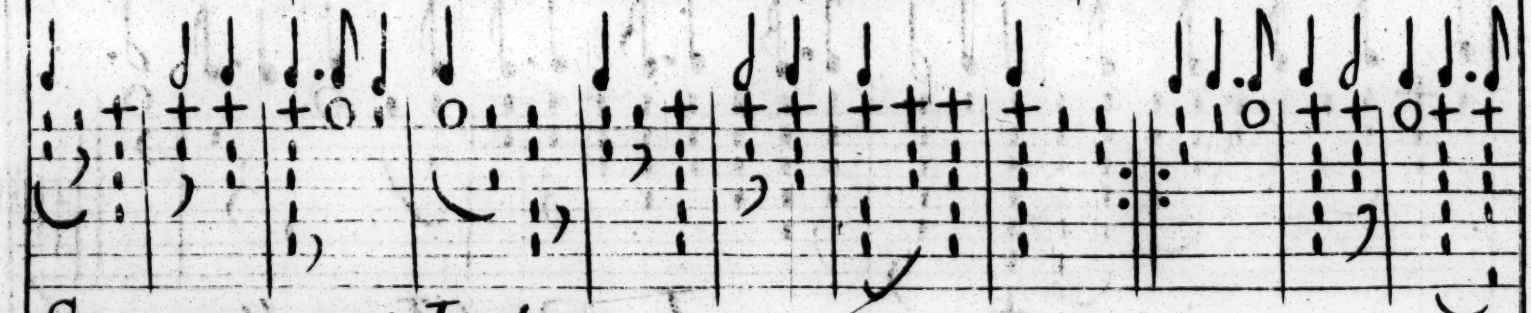
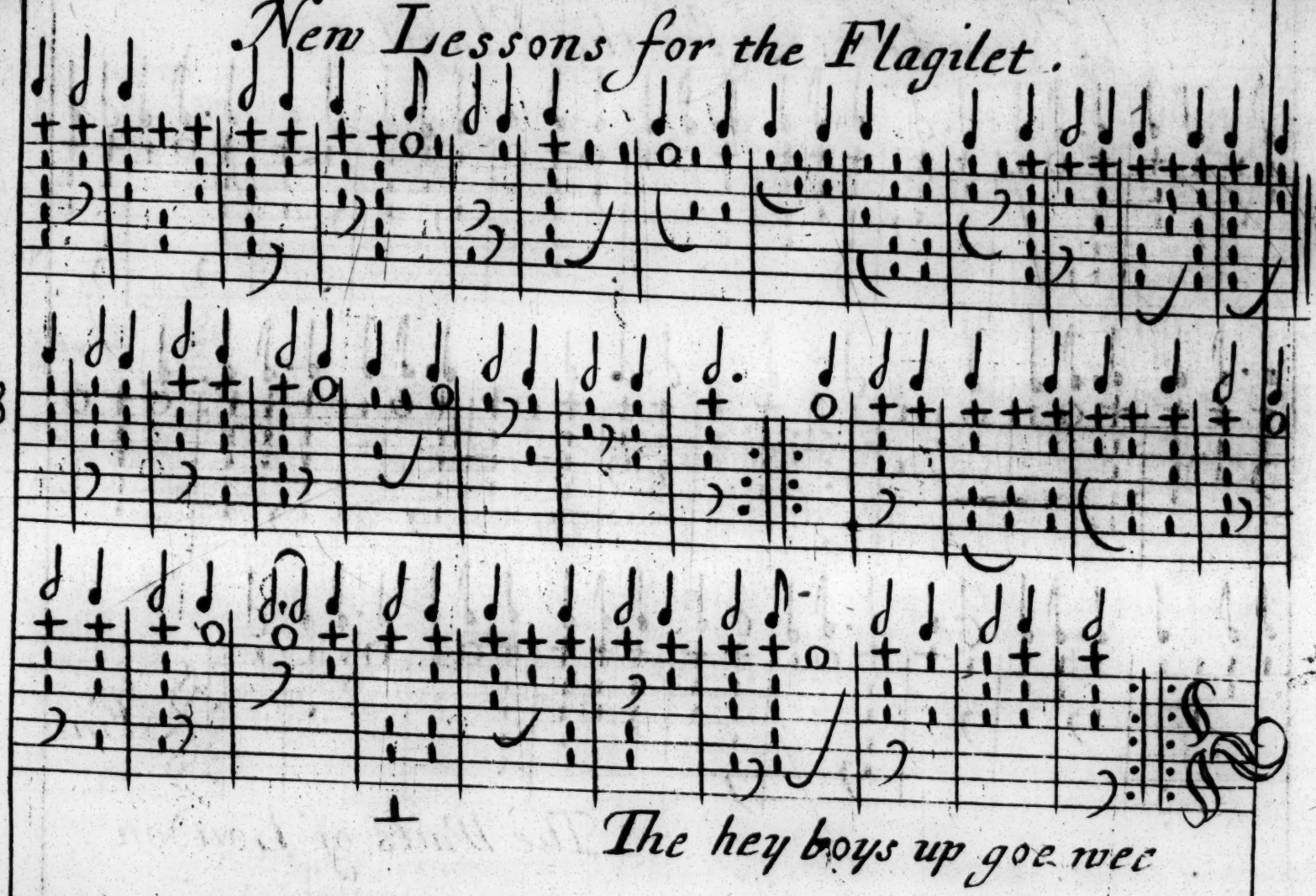
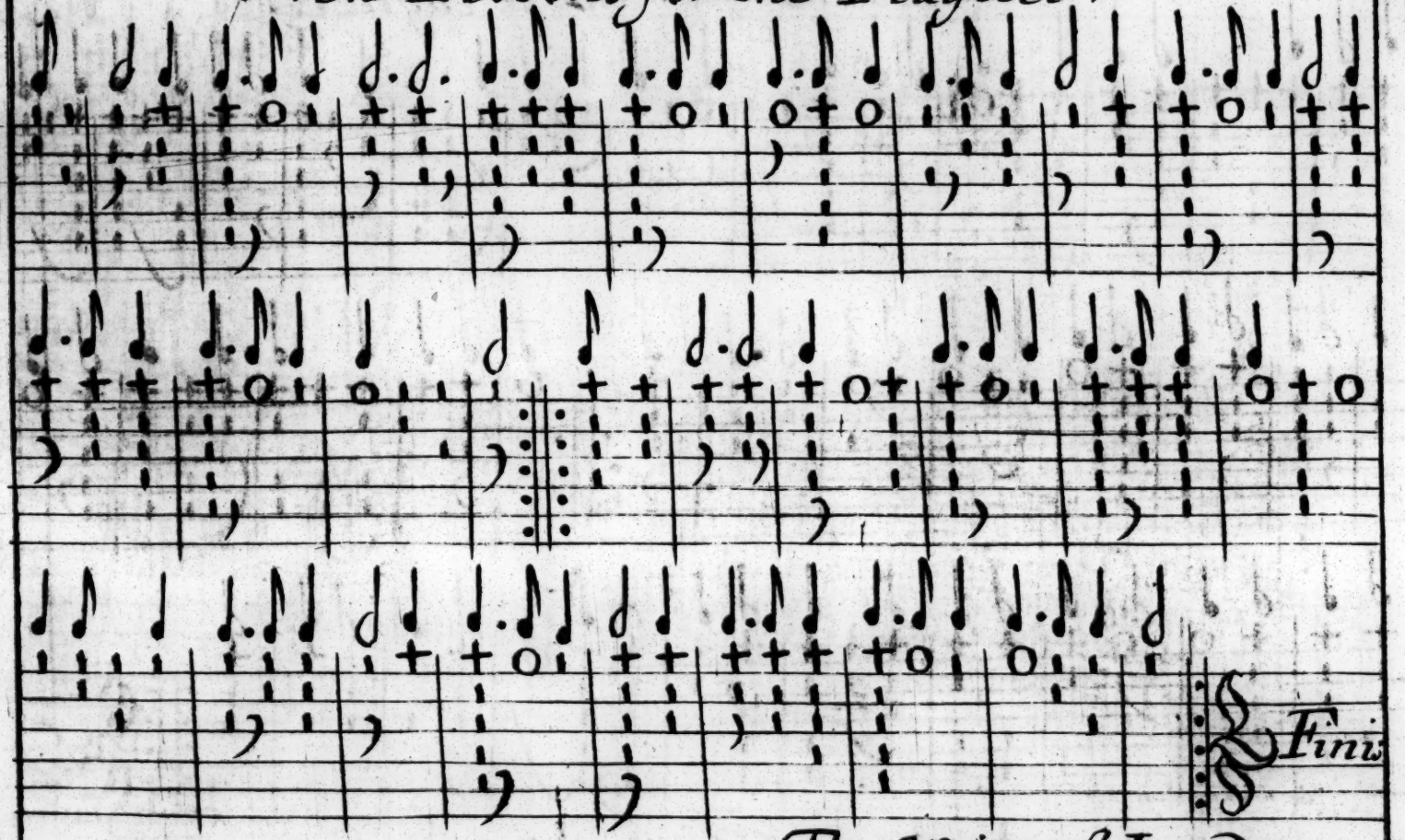


Sawney and Jockey.


78
The hey boys up goe wee



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23 A Tune by Mr. John Banister.
24 " " "
25 A Gavot by " "
26 A Gavot by Mr. Math: Locke
27 A Horne Pipe
28 A Tune by Mr. J Banister.
29 Sr. Martin Maralls Jigg. [I.B.]
30 A New Northen Tune.
31. A Tune by Mr. John Banister.
32 La Dutchess.
33. The Running Bowre.
34 La Fountaine Bleau
35 Princess Royall.
36 The Gallyard.
37. Courante Mr. Babtista.
38. La Cokley a French Daunce.
39 La Monmouth: by Mr. Grabu.
40 A Gavot by Mr. Grabu.
41 An Ayre by Mr. Garbu.
42 Cardinall Mazarin.
43 The Italian Courant.
44 Saraband by Mr. John Banister.
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48. Braules by Mr. John Banister
49 Saraband by Mr " "
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52 Theater Tune by Mr. Clayton.
53 A Tune by Mr. Clayton
54 A Theater Tune by Mr. Clayton.
55. Menuet by Mr. Robert Smith
56 A New Tune by Mr. Pelham Humphrys
57 The Earl of Sandwich Farwell
58. Sr. Fretch Hollis Farwell. Mr. Robert Smith
59. A Mock Tune to Armida. (Finis).
60 Monsir Grabucs Tune called the Rounde
61. A New Ayre to a Song by Mr. John Banister.
62 An Ayre by Mr. John Banister.
63 A New French Ayre.
64. Bore Versaile.
65. Menuett Royall.
66. Menuett by Monser Baptist.
67. The new Bore.
68. A new Theater Tune by Mr. Peasable
69 A new Tune to a Northen Song.
70 The Duke of Monmouth's jigg [1680 ct.]
(Finis).
71 Could Man his wish obtain.
72 Christ Church Bells.
73 Ah Cruell bloody Fate.
74 Young Jemmy
75 London's Loyallty.
76 Come boys fil us a Bumper.
77 Sawney & Jockey
78 The hey boys up goe wee.
79 The Waits of London.
(Finis).

Composers: Aylworth (Wm.), Babtista or Baptist, Bannister (Jeffery), Bannister (John), Clayton (? Thos), Grabu or Grabuc, Humphrys (Pelham), Locke (matth.), Peasable , Smith (Robert).

Editions
I - 1666
II - 1672 ULC
III - 1676
IV - 1680 ULC
V - 1682 BM
VI - 1683. HJ.

The 1682 ([illegible]) ed. is in the British Museum Library - apparently identical, but with fresh title page - Also cut down on top edges. A much more soiled copy than this.

30 apr 95.

The | Pleasant Companion: | or new | Lessons & Instructions | for the | Flagelet. | ← (Title of 1682 copy) (The 1680 ed. (ULC) has the same title)

Hazlitt gives 1675 + 1680 edns - Brown's Dict^y cites 1666 + 1680 edns.
Mendel's Lexicon cites 1675 - Deakin cites 1661 (infra) - Hawkins (1737) cites 1675 ed.

Greeting taught Mrs Pepys - See Mar 1, 1666-7. in Diary. "Being returned home, I find Greeting, the flagelet-master, come, and teaching my wife; and I do think my wife will take pleasure in it, and it will be easy for her, and pleasant." (also 1666-7, Feb 28) See also 1667-8, Jan 6. 1669 [illegible]

The 1672 ed. (in Camb. Univ. Lib: Syn. 8.67.7): "The | Pleasant Companion: | or, | New Lessons and Instructions | for | the Flagelet. | By Thomas Greeting, Professor of Musick. | Dwelling in Harts-Horn Lane in the Strand near Charing-Cross. | London, Printed for John Playford, and are to be Sold at his Shop | near the Temple Church. 1672. It is ded. to Mr John Lee.

[illegible]'s Select Ayres + Dialogues, Playford, 1669: advt of "Books which are now fitted for the press"... "A book of the flagelet, containing many new + pleasant tunes + instructions for learners."

[illegible]'s Bibliography cites a 1661 ed. "The Pleasant Companion; or new lessons or instructions for the Flagelet, [illegible] the help of a teacher."

The 1680 Edn is in Sacred Harm. Libry (cat. No 2155). It is cited by Stainer + Barrett, art. Tablature, + in Chappell's Pop. Mus. p. 257.